

The UK's best jewellery magazine

**CHRISTMAS!**  
HOW TO PREPARE FOR  
THE FESTIVE SEASON

# *making* Jewellery

# 50

GOTHIC-INSPIRED  
PROJECTS WITH A DASH  
OF HALLOWEEN



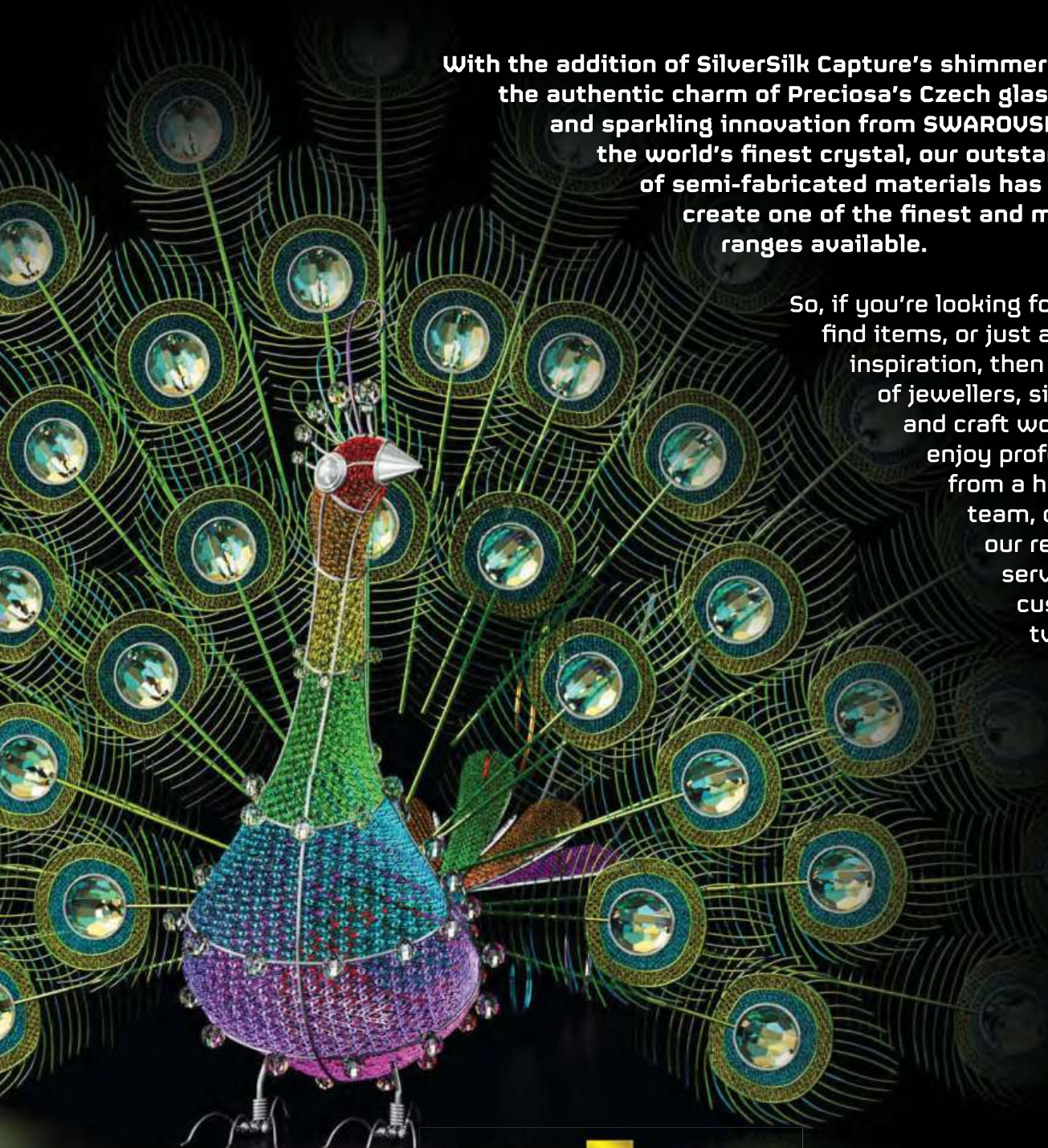


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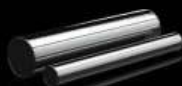
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Findings



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Hootenanny  
masquerade



## Editor's letter

Hello and welcome to the issue inspired by all things Gothic with a touch of Halloween! I love creating new themes and seeing what happens when the *MJ* designers get their creative hats on and come up with all the amazing designs that fill each issue.

This issue is packed with simply stunning jewellery and cool accessories like the owl mask (p10) above made by Liz Bucklow-Holt. We do a photoshoot for each issue and I often find a few thing stick in my mind afterwards that really appeal to me. In this issue it was certainly this

mask, it's beautifully made and looks so cool on. We just had to have a trying on session in the office and it looked incredible, so if you have an event to go to that requires a mask then this is the perfect project for you.

As well as the owl mask, I'm a big fan of Nicola Beer's silver clay work, her lovely vine project (p32) with a set gem is gorgeous and the extra ring project is an absolute favourite and yes I did return it after having a quick try on.

Have a fun creative month!

*Sian*





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Tue–Sun 9–17.00 / [www.msb-jablonec.cz](http://www.msb-jablonec.cz)



MINISTRY OF CULTURE  
CZECH REPUBLIC

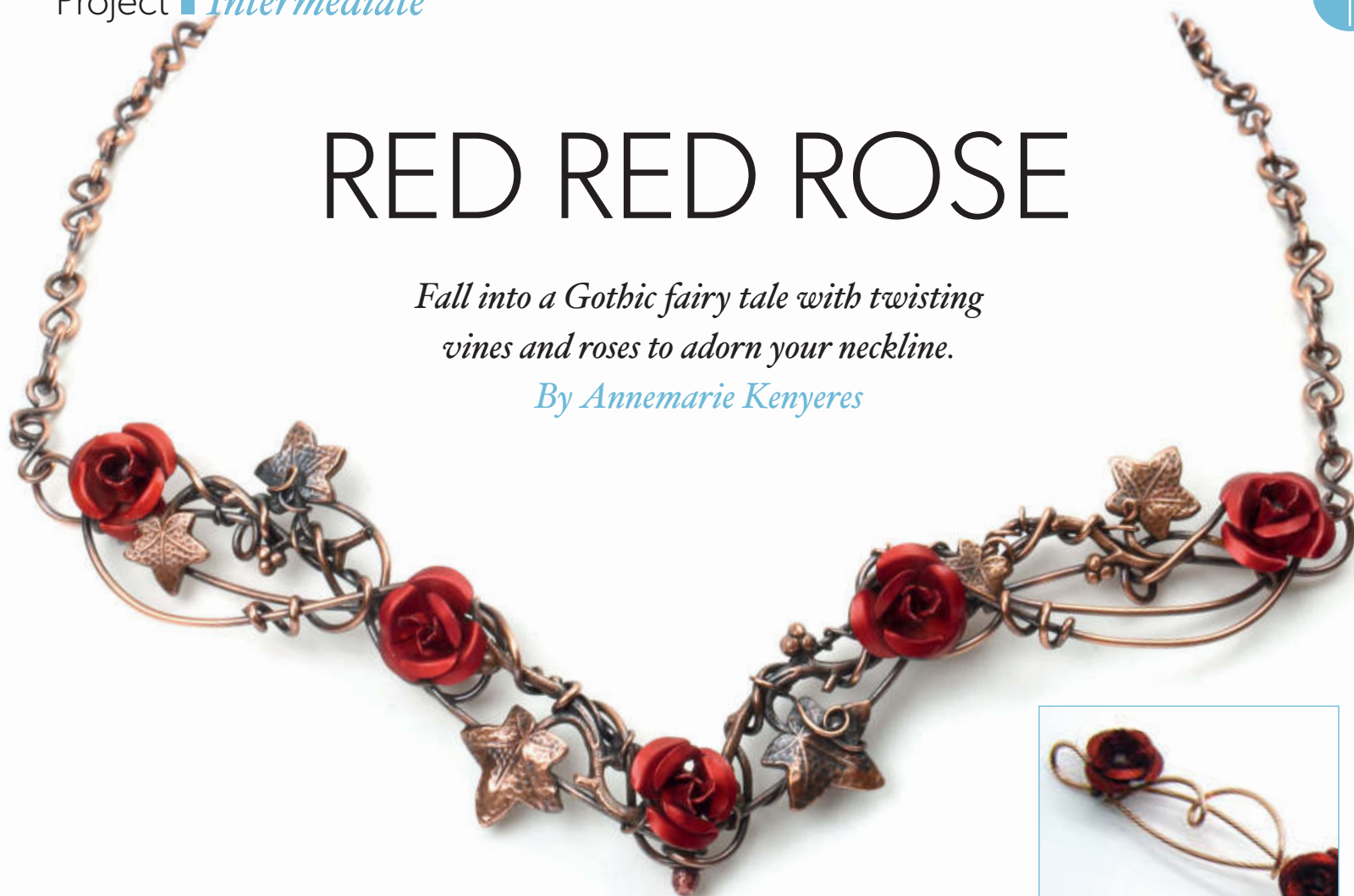




# RED RED ROSE

*Fall into a Gothic fairy tale with twisting vines and roses to adorn your neckline.*

*By Annemarie Kenyeres*



Annemarie is an artisan wireworker living in Wragby, Lincolnshire. Taking inspiration from fairy tales and magic, her love of nature shines through with every piece, creating whimsical, wearable art from the heart.

Using a few simple techniques and minimal tools you can create this Gothic-style neckpiece. With antiqued copper and the natural free flowing lines, the organic nature of the wirework alongside the deep red of the roses come together perfectly to create an edgy and incredibly beautiful necklace fit for a faerie.

## MATERIALS

- 1mm (18 gauge) copper wire
- 0.6mm (22 gauge) copper wire
- 5 x anodised aluminum red roses
- Blowtorch
- 2 x Vintaj copper craftsman vines
- Copper chain
- Flat nose pliers
- Liver of Sulphur

## RESOURCES

[www.wires.co.uk](http://www.wires.co.uk)  
[www.facebook.com/prettyrocksandsupplies](https://www.facebook.com/prettyrocksandsupplies)  
[www.cooksongold.com](http://www.cooksongold.com)

## CONTACT

[www.originalartisanjewellery.co.uk](http://www.originalartisanjewellery.co.uk)  
[www.etsy.com/uk/shop/DesignedByAnnemarie](https://www.etsy.com/uk/shop/DesignedByAnnemarie)  
[www.facebook.com/originalartisanjewellery](https://www.facebook.com/originalartisanjewellery)



## STEP 5

Hold open the top left loop and bring the flower down behind it and thread it through to the front. Create a loose loop in the centre, wrap over the front of the attachment loop twice to secure it, ensuring the rose sits on front of the neckpiece. Repeat on the other side.

## Designer tips

- To fuse two copper wires together you will need to have both wires in full contact with each other. Hold them with flat nose pliers, leaving a couple of inches between the pliers and the end of the wires. Keep it in the hottest part of the flame until the copper starts to melt and create a ball. Soon after, your wires will fuse together. Quench immediately.
- When making the ring, create it in one long flat strip before shaping it around a ring mandrel. The measurements given will create a ring that fits most fingers.
- The beauty of this style of wirework is that there is no right or wrong way to do it. Go with the flow of the wire and follow its lead rather than trying to force it into anything. This will give you a much more natural and flowing feel to the piece.





## STEP 1

Fuse together two lengths of 1mm wire (see designer tips). Straighten and gently separate, curving each one out to the side. Place the V-shape frame on your neckline to decide where to curve the attachment loops. Mark each end with a marker. Hold the mark and create a loose loop on either side.



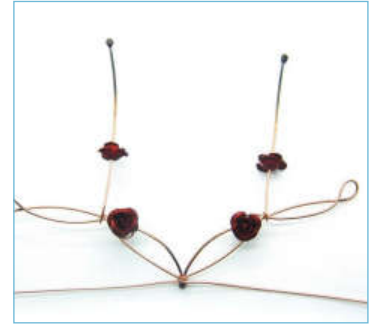
## STEP 2

Hold the loop to prevent movement, then curve each wire up past the centre of the V-shape frame. Cut two 30cm lengths of 1mm wire and use the torch to ball one end of each. Open the inner petals of the rose and thread each wire on from front to back. Put the roses to one side.



## STEP 3

On the V-shape frame, hold the point at which the wires cross and curve the ends down and out to the sides. Take one of the roses and thread through the inside loop on one side of the V-shape. Hold the rose still and wrap the loose frame wire tightly around it to secure. Leave the rose wire dangling while completing the other side.



## STEP 4

Bring the rose wire up and over the V-shape, wrapping fully around the rose. Come down and over the front. Wrap once around the fused bobble in the centre. Wrap the loose wire around the crossover section. Repeat on the other side. Thread more roses onto new wire, cut at 30cm and ball the end of each wire.



## STEP 6

Cut two 19cm lengths of 0.6mm wire and fuse them together by holding both wires together in the hottest part of the torch. Ensure the wires are touching and as they ball they will fuse together. Thread on a rose, open the wires slightly and thread through the bottom loops of the frame.

## STEP 7

Cut vines just above the berries. Position on the frame. Remove, keeping the correct position. Remove the centre rose which isn't yet attached. Add vine to both sides, threading the rose wires through the holes and pulling tight. Continue to wrap around the frame including the vines with the 1mm wire to secure.

## STEP 8

Use tail ends of 1mm to free flow wrap around the top of the frame. Continue around the back of the end roses so that the wire is now facing the bottom of the piece. Gently curve around the back of the middle roses.

## STEP 9

Continue up into a figure-of-eight, wrapping the tail end of the wire around the previous curve. Wrap the leftover 0.6mm rose wires around the frame, taking care to include the vines. Add chain to the attachment loops and dip in Liver of Sulphur to darken. Polish to highlight the details.

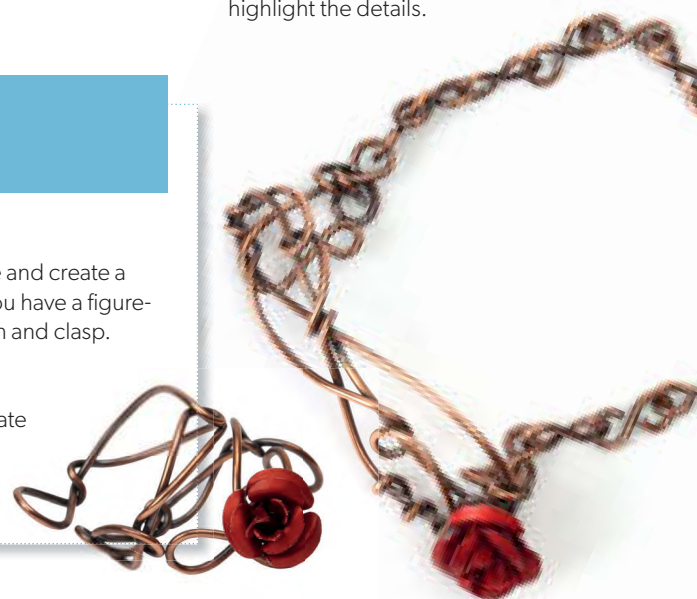
## Extra Projects Make a bracelet and ring

### BRACELET

Ball one end of a 40cm length of 1mm wire and thread on a rose. Measure 5cm from the rose and create a loop. Gently curve the wire back over the top, around the rose and tighten. Continue until you have a figure-of-eight shape. Wrap around crossed wires and use the tail end to decorate. Attach the chain and clasp.

### RING

Ball one end of a 40cm length of 1mm wire and thread on a rose. Bend into a right angle, create a small loop close to the rose and wrap the wire back around itself and the rose to secure. Continue to swirl and loop the wire until you have used the entire length. Flatten with nylon pliers and shape around a ring mandrel.





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# READERS' PAGE



## Animal jewellery

I thought you might like to see some of my work, which is getting quirkier by the minute! I used to be quite a 'normal' jewellery designer and though I still do have some more serious ideas, the animals are now taking over the studio! My website is [www.jewellerybysilvana.co.uk](http://www.jewellerybysilvana.co.uk)  
**Silvana Briers, via email**



Silvana is this month's star letter winner. She wins a copy of the beautiful book *French General: A Year of Jewellery* by Kaari Meng, which features 36 vintage-inspired projects to make.  
[www.thegmcgroup.com](http://www.thegmcgroup.com), 01273 488005



## Aglow

I loved the Oriental theme of the August issue of *Making Jewellery*, the pieces were so different and beautiful, they really captured my imagination. I particularly loved the stunning Aglow pendant by Laura Sparling. I've never tried lampworking before, but I have decided to book a class so I can give it a go! The matt finish on the bead Laura created was really beautiful – I hope I can make something similar one day.

**Maude Rowling, Manchester**

**Send your letters and pictures to:** Katie Holloway, Making Jewellery, 86 High Street, Lewes, East Sussex, BN7 1XN or email: [katie.holloway@thegmcgroup.com](mailto:katie.holloway@thegmcgroup.com).



Don't forget to follow us on Twitter at @makingjewellery or find us on Facebook by searching for Making Jewellery



## Favourite Make Friday

On Facebook we run a competition over the weekend (launched on a Friday) where we ask you to upload a picture of something you've made that week, and our favourite wins a prize. Here are some recent winners.



**SALLY THAKE**

Vibrant beaded bracelet



**JENNIFER QUAMINA**

Beaded stretch bracelet



**TRACEY NEWBY**

Beaded cabochon pendant





# HOOTENANNY MASQUERADE

*Have a hoot with this Halloween party mask suitable for all night owls! By Lizzi Holt*

**L**izzi is a polymer clay artist, teacher and member of the British Polymer Clay Guild. She loves working with bold bright colours, creating everything from buttons and beads to sculpture and art.

In this project Lizzi shows you how to make a steampunk-inspired metallic-look bird mask. From a parliament of owls or a murder of crows, this fun project can be adapted in so many ways simply by changing the colours. Perfect for a spooky Halloween party or a masquerade ball. Have a hoot getting creative!

## MATERIALS

- 2 x 57g blocks of Sculpey Premo! in Black, Crimson and 18k Gold
- White copy paper
- Scissors
- Smooth tile or glass cutting board
- Papier mâché face mask blank
- Pasta machine
- Craft knife
- Graduated cutters in feather shapes
- Tissue blade
- Needle tool
- Knitting needle
- Black acrylic paint
- Black 6mm elastic

## RESOURCES

Clay: [www.craftmerrily.co.uk](http://www.craftmerrily.co.uk)

## CONTACT

[www.bizzizizzi.co.uk](http://www.bizzizizzi.co.uk)  
[@bizzizizzi](https://www.facebook.com/bizzizizzi)

## Designer tips

- Curing for an hour ensures that the mask is strong. As long as it is baked at the correct temperature, it will not burn. Use a thermometer to check your oven's temperature.
- Change the colours of the skinner blend to black and peacock pearl to make a raven mask or use bright colours for a Mardi Gras effect.
- Leftover feathers can be used to make matching earrings.





### STEP 1

Photocopy the mask template at 200%. Cut it out including the eyes, and unfold ready to use. Condition two blocks of black clay. Roll out to the thickest setting on the pasta machine. Cut out the mask shape using the paper template as a guide.



### STEP 2

Carefully slide a tissue blade under the mask and place onto the papier mâché facemask. Take care to position it evenly over the eyes and nose and gently mould it to the shape of the face ready for decoration.



### STEP 3

Condition a block each of crimson and 18k gold clay. Cut each colour into two triangles and stack. Butt the triangles together as shown in the picture. Pass the clay through the pasta machine. Keep the crimson clay on one side and the gold on the other. Fold in half keeping the same colours together. Repeat a few times until you have an even skinner blend.



### STEP 4

Pass the skinner blend through the pasta machine a couple more times to reduce the thickness to a medium setting. Smooth onto the work surface. Using either graduated cutters or a craft knife, cut out feather shapes from the sheet. Start with the paler clay using the larger cutter and gradually get smaller as you move to the darker clay. Remove the excess clay.



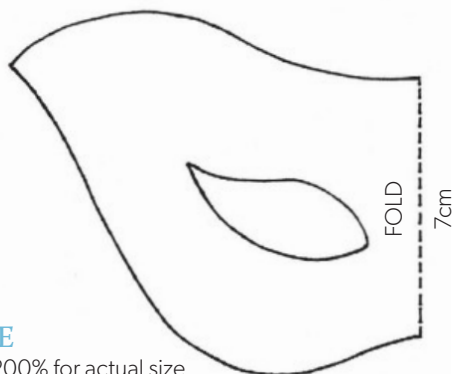
### STEP 5

Use a tissue blade to slide under the feathers to lift them off the cutting surface. Gently smooth the edges of each feather with your finger if necessary. Use a needle tool to mark the shaft and barbs on each individual feather.



### STEP 6

Starting with the paler feathers, add them to the outer edges of the mask from the temples, then moving inwards, gradually adding the darker feathers. For more interest, also add paler feathers around the beak area.



### TEMPLATE

Reproduce at 200% for actual size





## Project *Intermediate*



### STEP 7

Condition a little more gold clay to make the beak. Roll into a ball and then press into a diamond shape, pressing it flatter as you do so. Once you are happy with the size and shape of the beak, add it to the mask. Use the needle tool to make nostrils. Continue adding the feathers around it. Carefully smooth the smaller darker feathers into the eye sockets.



### STEP 8

Next, make two bails for the elastic headband. Roll out two balls of black clay and press down over a knitting needle. Turn over and slip under the temples of the mask. Carefully press into place, smoothing the edges to the underside of the mask to secure and then slide out the knitting needle. Repeat on the other side. Bake the mask at the manufacturer's recommended temperature for an hour.

### *Extra Projects* Make a bangle and headband

#### BANGLE

Roll up some kitchen towel and wrap around a drinks can and cover with tin foil. Secure with masking tape. Cut a strip of black clay for the base. Add feathers in the same way as the mask to make a matching cuff bangle.

#### HEADBAND

Use the scraps to make horns for a headband.



### STEP 9

When cool, add a little water to some black acrylic paint. With a stiff paintbrush, paint over the entire mask and let dry slightly for a minute or two. Wipe off the excess paint with a wet wipe or cloth, leaving the paint in the recesses of the feathers to give an antiqued effect. When dry, buff to a shine. To wear thread a length of elastic through the channel left by the knitting needle and create knots to hold the elastic in place.





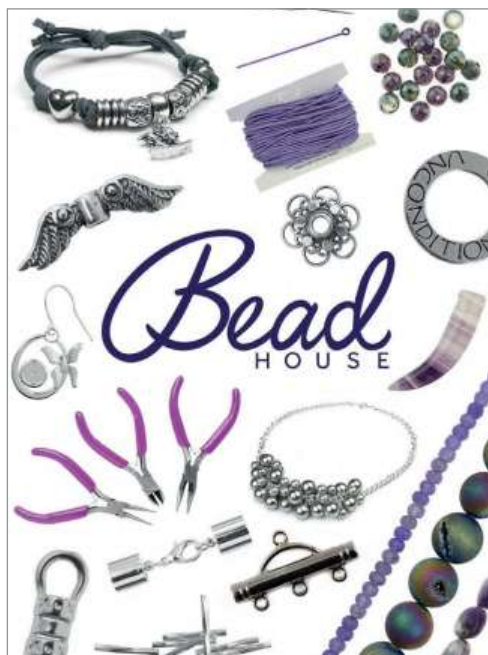
# NE'

*The latest jewellery making trends, news and must-haves. By Katie Holloway*

## Bead House

Jewellery making wholesalers Burhouse Beads have just launched a new website, Bead House. Now you can buy great beads, kits, findings and more directly from their website, without having to buy wholesale quantities. Plus, as well as fantastic products, the site also includes plenty of information on different products (in their 'how to' section), and inspiration for pieces to make.

[www.beadhouse.co.uk](http://www.beadhouse.co.uk), 01484 485111



## New beads at The Crafty Beggar

The Crafty Beggar is now stocking gorgeous Czech glass O beads and Kheops par Puca, triangular beads with twin holes. Both are sold in 10g bags for £3.50. They are a great match or the Toho seed beads and Superduos that The Crafty Beggar also stock. Visit their website to take a look at their range.

[www.thecraftybeggar.co.uk](http://www.thecraftybeggar.co.uk), 01323 738745



## New building for the Assay Office Birmingham

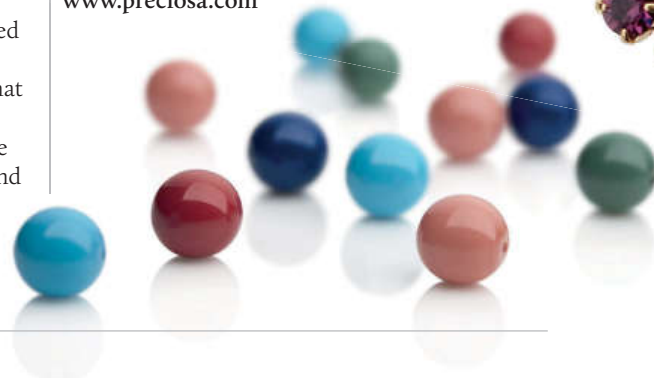
Still in the heart of Birmingham's jewellery quarter, the Assay Office has moved out of its historic building after 137 years and has moved into a modern, purpose-built facility. The flexible floor plan and added security mean that the building will accommodate the business better, allowing them to provide better service for their customers and care for their staff. Find the new building on Moreton Street.

[www.assayofficebirmingham.com](http://www.assayofficebirmingham.com), 01212 366951

## New Preciosa products

Get ready for some trendy new products from Preciosa's crystal components. Perfect for designing and making jewellery and fashion accessories, the new products include punky spike bandings and sparkling crystal tubes. Plus, with new shades of multi-coloured chains, plastic bands and beautiful gems, there are plenty of new goodies to try out. Already the products are inspiring all kinds of designs, so make sure you get your hands on some.

[www.preciosa.com](http://www.preciosa.com)



## Shoes: Pleasure and Pain

This is one for the fashionistas: at the V&A museum running from now until the end of January, this exhibition explores the most extreme shoes over the last 2000 years. Highlighting the obsession that follows shoes, you'll get to view stunning pieces for men and women from major designers as well as fantastic historic pieces. Full price tickets are £12 – see it before it's gone.

[www.vam.ac.uk](http://www.vam.ac.uk), 020 7942 2000



INSTALLATION VIEW OF SHOES: PLEASURE AND PAIN  
ARTIST: MANOLO BLAHNIK 'TENDOLA' SANDAL, 2014  
DATE: 13 JUNE 2015 - 31 JANUARY 2016

PHOTOGRAPH: VICTORIA AND ALBERT MUSEUM, LONDON



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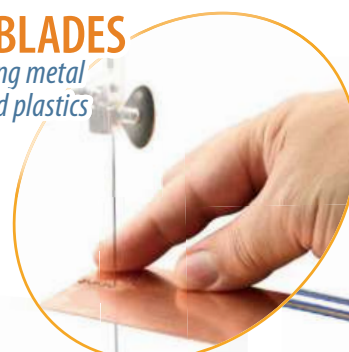
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## Great Northern Contemporary Craft Fair

This fantastic fair, which won the Best Small Event of the Year at the Manchester Tourism Awards in 2014, is back from 8 – 11 October at the Old Granada Studios in Manchester. Bursting at the seams with talented artists showcasing and selling their work, there will be over 150 stands to browse and marvel at, including some stunning jewellery. Whether you're looking for gifts, a treat for yourself, or just fantastic inspiration, this is the place to be. Tickets cost £7 per adult, £5 concessions and children under 16 are free if accompanied by an adult.

[www.greatnorthernevents.co.uk](http://www.greatnorthernevents.co.uk)



# WHAT'S ON

*Want to get out and about this autumn? Here are some creative shows and classes not to miss.*

## Mosaic resin workshop

If you would like to have a go at making mosaic resin jewellery, you're in luck! Resin8 are holding a workshop on 24 October in Toddington, Gloucestershire, which is suitable for everyone – especially beginners. Add mosaic elements to resin jewellery; you'll get to make at least four pieces for just £65. All materials are included in the price, but if there is something you would like to try embedding in resin, do bring it along!

[www.resin8.co.uk](http://www.resin8.co.uk), 01242 602739



## Visiting tutors at Craftworx

October at Craftworx is busy! Metal clay artist Donna Penoya coming to teach a whistle making class on 1 – 2 and 3 – 4 October (now sold out). The class costs £345, some metal clay experience is recommended, but beginners are welcome too. Plus, on 18 October Diana Lee is teaching a choice of silversmithing workshops. Choose from an earrings and pendant class in the morning or bangle making in the afternoon. This course costs £40, plus the cost of the silver – no previous experience is necessary.

[www.craftworx.co.uk](http://www.craftworx.co.uk), 07961 883115



## JewelleryMaker Business Academy

Would you like to turn your hobby into a business? Join Angela Edwards for a friendly, relaxed day of tuition, learning how to set up your own jewellery business. The exciting course will teach you how to sell your products successfully through different outlets.

Throughout the day, the expert will give you the knowledge you need to price your products to appeal to customers as well as showing you how to look after current and potential customers and how to gain future sales to make your business grow. Also covered throughout the day will be the legal requirements and insurance you need when selling your jewellery.

Don't miss this exciting opportunity, book now to avoid disappointment, as places are limited. The academy is taking place on Friday 16 October and costs £110. For more information visit [www.jewellerymaker.com](http://www.jewellerymaker.com), 08006 444655

## Jewellery Maker



## Crafts for Christmas, Stitching, Sewing & Hobbycrafts

Get ready for the festive season and enjoy all of these shows in one! Taking place from 22 – 25 October at the SECC in Glasgow, browse the stands from lots of exciting craft suppliers to stock up your stash or to buy gorgeous gifts. With the world's largest knitted Christmas tree and plenty of festive food and drink too, this is the show to be at this October! For timings, directions and ticket prices visit the ICHF website.

[www.ichfevents.co.uk](http://www.ichfevents.co.uk), 01425 277988





# GOTHIC INSPIRED

*Make a romantic Gothic-inspired necklace front.*

*By Caron Nosek*



**C**aron is a jewellery designer and the owner of Nosek's Just Gems and holds the MCSJ Diploma in Precious Metal Clay.

This necklace front-piece has been created so you can add your own ends to finish off the necklace. Caron has added simple sections of Miyuki seed beads and Swarovski crystals to finish this off but you can just add a length of chain, leather or ribbon, attached to both ends to make your necklace individual.

## MATERIALS

- Super Duos jet metallic suede Purple
- Super Duos jet
- 8/0 Miyuki seed beads duracoat Galvanised Pewter
- 11/0 Miyuki seed beads Galvanised Silver
- 4mm Swarovski bicones Purple Velvet
- 6lb Fireline thread Smoke
- Silver-plated closed jumpings

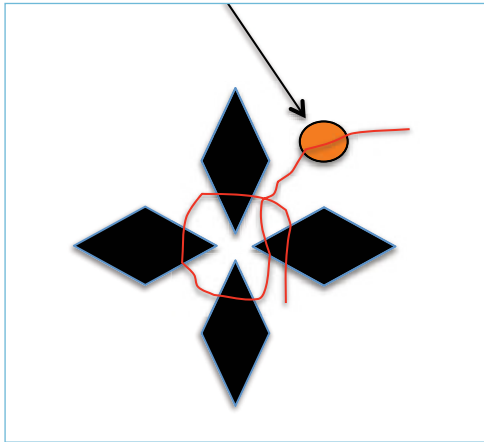
## RESOURCES

All materials: [www.noseksjustgems.com](http://www.noseksjustgems.com)

## CONTACT

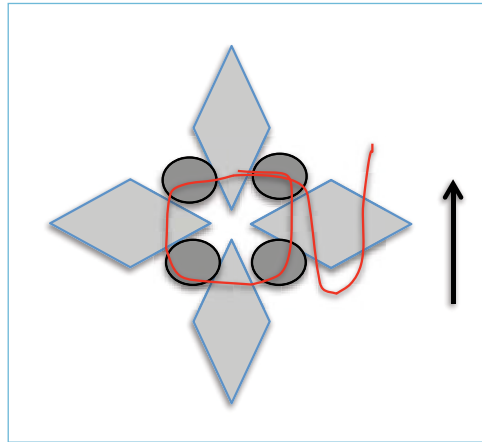
[www.noseksjustgems.com](http://www.noseksjustgems.com)  
[caron@noseks.co.uk](mailto:caron@noseks.co.uk)





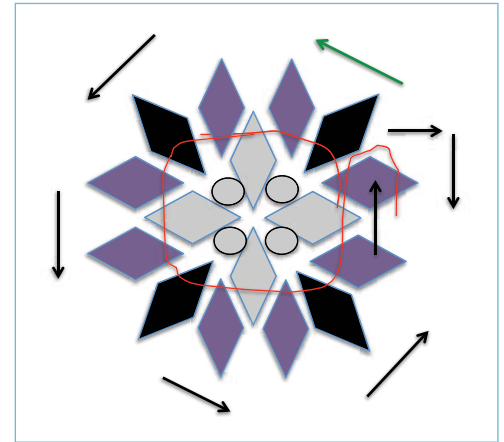
## STEP 1

Using a 60cm length of thread place a stop bead leaving approx. 20cm free. Pick up four jet super duos (JSD). Then go back through the first JSD threaded on. This will bring them together as shown (the holes that you have gone through are in the middle and are now the bottom holes).



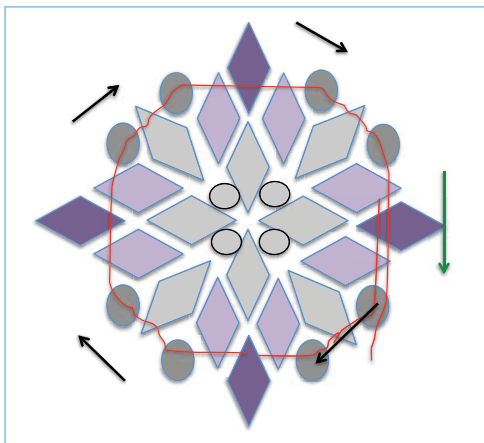
## STEP 2

Pick up one size 11/0 seed bead (11/0) and go through the bottom hole of the next JSD. Repeat this again going through the next JSD until you have four 11/0s in the centre. The thread should be exiting the bottom hole of the first JSD threaded in Step 1. To change direction take the thread through the top hole of this JSD.



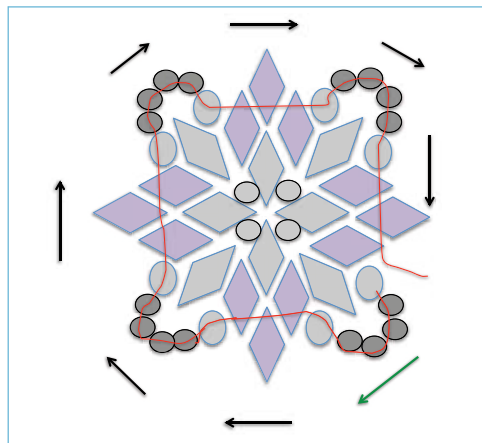
## STEP 3

Pick up one purple SD (PSD), one JSD, one PSD then go through the top hole of the next JSD – green arrow. Repeat this three more times. Then take the thread through the bottom hole of the next PSD. To change direction go through the top hole of this PSD.



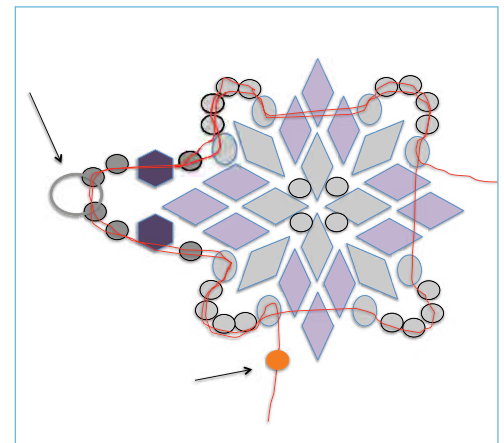
## STEP 4

\*Pick up one PSD and go through the top hole of the next PSD. Pick up one size 8/0 seed bead (8/0) and go through the top hole of the next JSD, then pick up one 8/0 and go through the top hole of the next PSD\*. Repeat from \* – \* three times. Take the thread through the bottom hole of the next PSD and the top hole of the next PSD and then go through the 8/0.



## STEP 5

\*Pick up four 11/0s and go through the next 8/0, the top hole of the next PSD, the bottom hole of the PSD, the top hole of the next PSD and the next 8/0\*. Repeat from \* – \* three times. Go through the top hole of the next PSD, and the bottom hole of the next PSD. Finish off this flower by weaving the thread back through your work. Remove the stop bead and weave this end through your work also. Make another four flowers in the same way. Now you are ready to connect them together.



## STEP 6

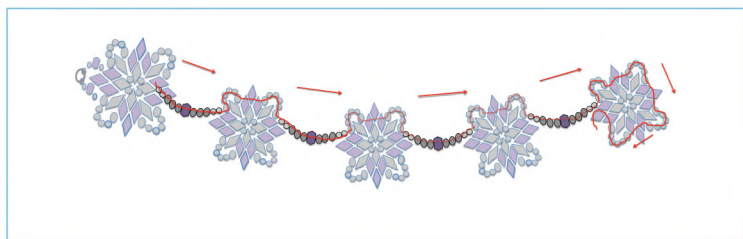
Place a stop bead onto a 2m length of thread. Starting at the size 8/0 as shown next to the stop bead, go through the 11/0s exiting the 8/0. Pick up one 11/0, one bicone, two 11/0s, one closed jumping, two 11/0s, one bicone and one 11/0. Go into the next 8/0 then go through all the beads as shown around the outside of the flower, going back through the beads just placed to strengthen and finally exiting the 8/0 as shown. You are now ready to join the flowers together.

## Extra Projects Make a ring and earrings

To make a ring create the flower and make a band of beading to fit your finger.  
For earrings make two flowers and use the size 11/0 silver beads and purple bicones to attach them to earwires.







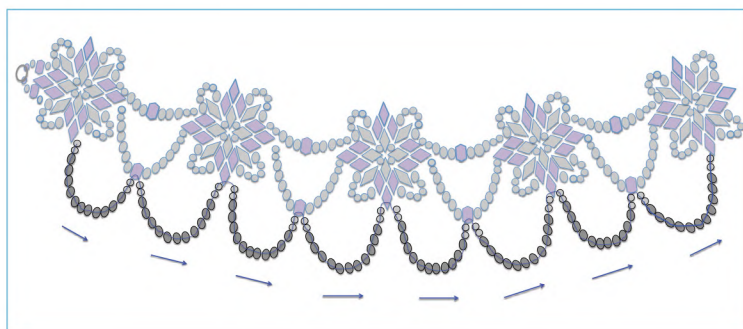
## STEP 7

Exiting the 8/0 from the previous step, pick up \*two 11/0s, three 8/0s, one bicone, three 8/0s and two 11/0s. Pick up the next flower and go into the 8/0 on the top left as shown then go through the beads on the outside of the flower exiting the 8/0 on the top right\*. Repeat from \* – \* three times but on the last flower, take your thread through the beads exiting the bottom hole of the PSD as shown. Then turn to come out of the top hole of this PSD.



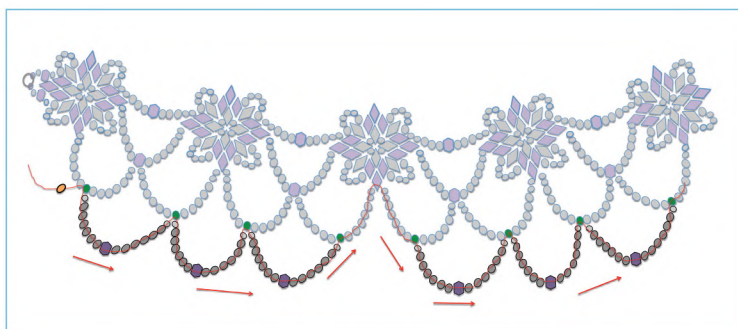
## STEP 8

\*Pick up two 11/0s, five 8/0s, one bicone, five 8/0s and two 11/0s then go through the top hole of the PSD of the next flower as shown. Turn to come out of the bottom hole of this PSD and go through the beads on the outside of the flower\*. Repeat from \* – \* all the way to the other end but in the last flower exit the top hole of the PSD as shown.



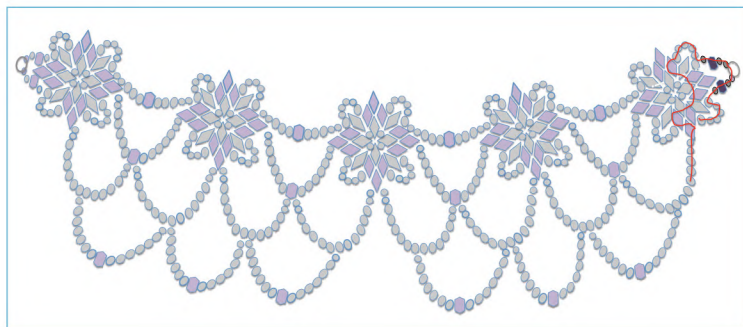
## STEP 9

You are now following the blue line from left to right. \*Pick up two 11/0s, 11 8/0s and two 11/0s. Go through the bicone in the middle of the loop as shown. Pick up two 11/0s, 11 8/0s and two 11/0s and go through the top hole of the PSD of the next flower as shown\*. Repeat from \* – \* three times. When you get to the last flower, finish off this end of the thread.



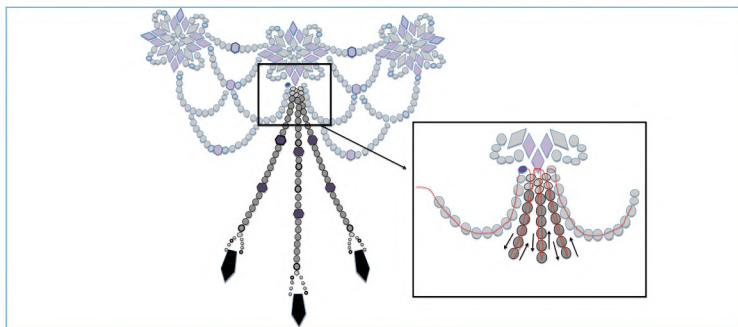
## STEP 10

Place a stop bead on the end of a new length of thread and follow the red line from left to right. Exiting from the sixth size 8/0 bead from the previous row (shown in green), pick up one 11/0, six 8/0s, one bicone, six 8/0s and one 11/0 then go through the sixth size 8/0 of the next loop. After the third loop follow the red line through the beads to reach the top hole of the PSD then come back down and continue for another three loops.



## STEP 11

Continue with this end of the thread and weave through your work to the last flower to create the end as before as shown then finish off all loose ends of thread.



## STEP 12

Place a stop bead on the end of a new length of thread and enter one of the size 8/0 beads from the previous row (see the enlarged box) go through the beads to exit the top left 11/0 (shown in blue). Pick up two 11/0s, six 8/0s, one bicone, six 8/0s, one bicone, six 8/0s, five 15/0s, one teardrop and four 15/0s. Now go back through the first 15/0 threaded then back up through all the beads just added and then go through the top hole of the PSD. You are now ready to do the second dangle. Do the same as before but pick up seven 8/0s each time on this row. Exiting the PSD again, create the third dangle in the same way as the first. Then go through the 11/0 from the previous row. Finish off both ends of thread.



**DON'T MISS!**

Next month *Chloe Menage's Pyramid ring*



## FREE JEWELLERY MAKING TUTORIALS

### TAKE A MAKE BREAK

Learn and develop valuable skills with *free*, weekly jewellery making tutorials presented by *Sarah Millsop*. 'Take a Make Break' with Sarah every Sunday and create your own beautiful, beaded jewellery and accessories. Visit [BeadsDirectTV](#) for the latest jewellery making kits and learn how to create stunning designs with informative and personal video tutorials. You'll find a wide variety of videos, from basics for beginners to more advanced projects and even new jewellery tool demonstrations. *Subscribe* to [BeadsDirectTV](#) to get new jewellery making tutorials delivered straight to your inbox.

### NEW DESIGNS EVERY WEEK

Beads Direct offers great value jewellery kits every week, which often include *Swarovski Elements*, *Sterling Silver* and a brilliant variety of beads. Develop an exciting new hobby and learn from experienced jewellery designer-makers including *Sarah Millsop* and guest presenter and wireworker, *Linda Jones*.



Visit [beadsdirect.co.uk](#)  
for brand new kits  
and free designs.

### NEW CUSTOMER OFFER

For this month only, Beads Direct is offering you the chance to get **20% off** your first Take a Make Break kit! Choose your kit and get ready to make along with Sarah on the following Sunday's YouTube tutorial.

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20% off your first 'Take a Make Break' kit with code TAMBMJ. Offer ends 30/09/2015. Enter your code at the checkout or call us on 01509 218028 to place your order.

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[www.georgeweil.com](http://www.georgeweil.com)





# GLAMOROUS GOTHICA

*Gothica may not have featured much on your list of style inspiration so far, but the trend has completely rocked the runway this year, and with Halloween fast approaching we thought we'd offer up some glamorous looks to take you from dusk 'till dawn! By Sophie Harper*

## A Gothic romance

**I**f you don't have to be the broken hearted heroine of a 19th-century tragedy novel to pull off this look, but it helps! Classic styling and simple feminine tailoring are the key elements here, but adding interest to your outfit in the form of lace, embroidery or beaded detailing gives it that touch of elegance and romance. Dark tones are really effective with this style, but don't rule out lighter options – dusty pinks and muted greys work particularly well on draped dresses. If you fancy trying out this look for an evening do or party, simply add a pair of 'to die for' shoes and a couple of fun accessories – a fascinator or masquerade mask are both perfect options.

**Speziale jumpsuit**, £129;  
**Scarf**, £12.50; **Earrings**, £15  
[www.marksandspencer.com](http://www.marksandspencer.com)  
**Lace masquerade mask**, £3.99  
[www.thegiftoasis.com](http://www.thegiftoasis.com)  
**Charo shoes**, £89.95  
[www.modainpelle.com](http://www.modainpelle.com)

## Blood red boho

**I**f you're being bogged down by too much black, lighten the mood with a flash of red! There's a whole range of shades to choose from this season including Pantone's colour of the year, Marsala, and not forgetting old favourites such as burgundy, scarlet and blood red – there really is a shade to suit every skin tone. Avoid the Mrs Claus look by wearing just one or two red items per outfit; incorporating typically boho-style fringing, layering and natural fibres will help keep your look chic too. Pair with plenty of pretty metal or wirework jewellery and you're good to go!

**Blouse**, £19.99; **Dress**, £22.99;  
**Boots**, £34.99; **Scarf**, £3.99  
[www.newlook.com](http://www.newlook.com)  
**Freedom Found – Danielle's Collection cuff**, £18.50  
[www.topshop.com](http://www.topshop.com)  
**Burgundy fedora**, £14  
[www.clothingattesco.com](http://www.clothingattesco.com)  
**Fringe side duffle bag**, £34.99  
[www.newlook.com](http://www.newlook.com)







## Colour & Style | Regular

Wrap, £27.99; Scarf, £7.99; Bag, £17.99; Ripped jeans, £24.99; Boots, £59.99; Cuff, £5.99; Ring set, £7.99  
www.newlook.com  
Butterfly by Matthew Williamson bag, £49  
www.debenhams.com  
Gema loafers, £160  
www.dunelondon.com



### Urban magpie

A mix of two styles make up the look of an urban magpie – Gothic and grunge, where the one thing to bear in mind is that more is most certainly more. It's a fun alternative to the funeral procession look, and gives you the opportunity to wear all your favourite things in one outfit! Ripped jeans and clunky footwear are a must, but the main objective here is to accessorise up to the hilt! Layer necklaces of varying lengths, put rings on every finger and wear enough bangles and bracelets on each arm that people will hear you coming! Layer clothing too – why wear one top when you can wear three? And because you're a magpie you'll want to include a bit of sparkle, but try channelling '70s glam rock rather than fairy princess – these loafers from Dune set just the right tone.

### The lady is a vamp

The vamp look is a modern twist on medieval style, and is best worn with a bit of attitude! Black is your best bet as a base colour here, but can be teamed with rich reds, purples and greens too. Go for full coverage – high neck tops with lengthy draped sleeves (and a few ruffles for good measure), full-length or midi skirts, and a great pair of killer boots – knee or ankle length. Leather should be incorporated wherever possible, but if you're not a fan of leather clothing, at least accessorise with leather shoes or a bag like this gorgeous fringed example from Question Air. Jewellery can be ornate; filigree and cameo pieces finish the look perfectly, whilst embellished crucifixes also suit this style – and may at least help ward off any real vampires lurking in the shadows!

Clarice shirt, £99; Amari skirt, £249; Helena earrings, £25; Taylor long boots, £289  
www.hobbs.co.uk  
Liebeskind Carol bag, £135  
www.question-air.com  
Florrie half felt spot gloves, £29.50  
www.oliverbonas.com  
Bianca ring, £700  
www.sheeva.com





# CELEBRITY STYLE

*Make magical jewellery inspired by beetle wings from the  
*Sternocera aequisignata* elytra. By Tansy Wilson*

**I**nspiration for this piece has come from Helena Bonham Carter, as she is known for her unconventional and eccentric sense of fashion and as is often cast as dark Gothic characters in films. With a sense of fun and an air of mystery, she would be the perfect person to wear these beautiful coloured beetle wings.

## Designer tips

- Ensure you link all of the oval jumprings onto the same side of the chain links each time so the wings all hang down evenly. Keep checking your chain is not twisted whilst doing this.

## MATERIALS

- 43cm black link chain
- 1 x black lobster clasp
- Small hand drill
- Fine grade sandpaper (optional)
- 17 x 6mm x 4mm black oval jumprings
- 16 x beetle wings

## RESOURCES

Beetle wings: [www.stores.ebay.co.uk/Dills-Belts-Buckles-Weird-Wonderful](http://www.stores.ebay.co.uk/Dills-Belts-Buckles-Weird-Wonderful)

All other materials used in this project can be sourced from advertisers listed throughout this magazine.

## CONTACT

[tansywilson@hotmail.com](mailto:tansywilson@hotmail.com)





### STEP 1

These incredible beetle wings come in a large packet containing both left and right wings. Sort out your wings so you have eight matching pairs that graduate in size from small to large.



### STEP 2

Using a small hand drill, place a 1mm drill bit into the jaws and drill one small hole at the top of each wing. Drill from the back resting the wing on a flat surface so you don't damage it.



### STEP 3

You may need to sand the top of the wing near the hole you drilled in Step 2 to remove any dried bits and to smooth the surface.



### STEP 4

Cut 43cm of black fancy link chain and add a lobster clasp to one end using a black oval jump ring. Fold the chain in half to obtain the centre point.



### STEP 5

Link a black oval jump ring through the hole of the largest sized left beetle wing and thread onto the link to the left of the centre point of the folded length of chain. Continue to add all the remaining left wings next to each other along the chain.

### STEP 6

You now need to mirror the wings, so start with the largest right wing and link another oval jump ring through the hole and add directly next to the first large left wing added in Step 5. Continue adding the rest of the right wings.

## Extra Project Make a pair of earrings

Simply add a length of black chain to an earring hook and then join the oval jump rings to either side of each link. If you miss a link out before adding the next two wings you create less of a cluster or alternatively use every link to make a fuller cluster.



# STYLE PROFILE HELENA



*Helena Bonham Carter is an English actress known for her roles in films, such as A Room with a View, Fight Club, The King's Speech, and for playing Bellatrix Lestrange in the Harry Potter series. She has frequently collaborated with husband and director Tim Burton in films such as Big Fish, Corpse Bride, Charlie and the Chocolate Factory, Sweeney Todd and Alice in Wonderland. She was made a CBE in the 2012 New Year Honours list for services to drama.*







© CATHERINE BURGESS

## Who am I? I am Chris Boland

*Chris Boland creates strong, bold shapes that stress the unique qualities of the inclusions of the gemstones used in his jewellery designs* **By Lesley Rands**

### How did your interest in jewellery start?

I guess, like a lot of artists, I just fell into it. The idea that you could make a living, making and selling jewellery was not something I thought possible. School, for me, seemed to lead only to getting a job. I have always had a love of making, even from an early age. My father was an engineer so I have always been exposed to tools and making. I had wanted to train to be a geologist as a teenager. I loved the beauty of rock and crystals and the power of volcanoes and earthquakes. However, I was a fairly poor student and failed my A-levels quite spectacularly. So I decided to re-enrol to study 3D Design Craft and never really looked back. I guess it has all come good in the end though and I am still playing with rocks.

### Where did you train?

I studied 3D Design Craft at York Collage. We studied in wood, clay, glass, plastics and metal. It was here that I first started to work in metal. It just felt natural to me; I was fascinated by the vast number of techniques used in forming metal. At the time, I was making larger works in copper with inlay, as well as jewellery. I then studied Metalwork and Jewellery at Sheffield Hallam University. It was there that I decided to concentrate on stone set jewellery.

### Where is your studio?

I am very lucky to have a beautiful studio at Exchange Place Studios in the centre of Sheffield, which is part of the Yorkshire Artspace and provides 140 artist studios across the city. Sheffield is very good at holding onto its creative graduates. It has always been a creative city so there is a great sense of community here.

### What is the main inspiration for your designs?

Gemstones are the inspiration for almost all my work. The central idea behind my work is to display the beauty of the gemstone without distracting the viewer. With the 'Monolith' range of rings, I consider the stone the artwork while I am the curator, making a plinth for it to be displayed on.

### What is your preferred medium?

Stones, obviously, but also precious metals. At the moment I am loving working in Palladium 500, which is a beautiful grey colour.

### Do you have a favourite tool?

I would have to say I couldn't work without either my micro welder or my pendant motor! Like most makers, I am a bit of a tool hoarder and tend to design processes around tools I don't have, just so I have a reason to buy it or make it. My most recent work involves shaping using handmade draw dies, so I would say my homemade draw bench is also one of my favourites.

### What are your goals?

At the moment I am happy with the way things are going. The business is growing and I hope to see that continue. I am showing at my first international show (Sieraad, Amsterdam) at the end of the year. I hope to do more internationally in the next few years.

### Do you offer workshops and jewellery classes?

Yes, I occasionally do jewellery and stone setting classes, both in my studio and as a visiting lecturer at colleges and universities.

### Where do you exhibit/sell your work?

I sell at many of the prominent craft and jewellery fairs in the UK, Goldsmiths Fair, Great Northern, Made London, Craft In Focus, among others. I love doing shows because I get to interact with my customers, face to face. I also stock a few selected galleries around the UK.

### What has been your greatest achievement?

Getting in the jewellery fair Sieraad is up there are the moment. Honestly though, I am just grateful for being able to make a living from doing what I love, which seems like the greatest achievement I could hope for!

### DETAILS OF FORTHCOMING SHOWS OR EXHIBITIONS

Goldsmith Fair  
22 September–4 October  
Goldsmiths' Hall, London  
[www.goldsmithsfair.co.uk](http://www.goldsmithsfair.co.uk)

Great Northern Contemporary Craft Fair  
8–11 October  
Manchester  
[www.greatnorthernevents.co.uk](http://www.greatnorthernevents.co.uk)

Sieraad  
5–8 November  
Amsterdam  
[www.sieraadartfair.com](http://www.sieraadartfair.com)

### CONTACT

[www.chrisbolanddesigns.com](http://www.chrisbolanddesigns.com)  
[chris-boland@hotmail.co.uk](mailto:chris-boland@hotmail.co.uk)





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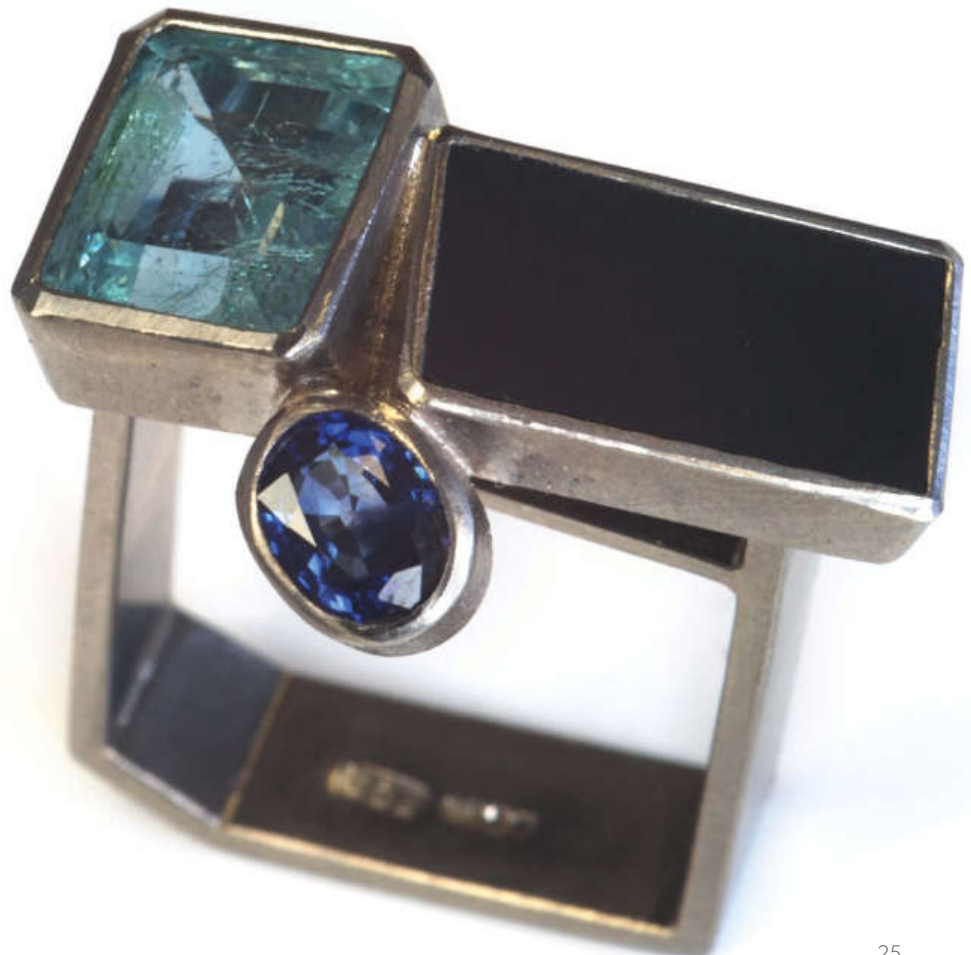
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- 1: Earrings, Ruby Oxidised Silver  
 2: Monolith Ring, Kynaite and Tourmaline in 18ct and Oxidised Silver  
 3: Monolith Ring, Natural Blue Topaz in Oxidised Silver  
 4: Collection of Monolith Rings  
 5: Pendant, Kynaite and emerald in 18ct and Oxidised Silver  
 6: Monolith Ring, Aquamarine, Sapphire and synthetic diamond in Palladium 500



5

6







## MATERIALS

- ▶ WOW! Versamark clear inkpads
- ▶ WOW! embossing powder in Gold Pearl, Silver Pearl, Copper Pearl, Violet Pearl, Blue Pearl and Green Pearl
- ▶ WOW! heat tool
- ▶ Floral stamp
- ▶ Scrap of very thin leather
- ▶ 5 x self-cover buttons in assorted sizes
- ▶ 1 x 18cm length of 5mm leather thong
- ▶ 2 x silver end caps
- ▶ 2 x 4mm jumpings
- ▶ 1 x flower toggle clasp
- ▶ Nylon jaw pliers



## STEP 5

Place your leather circle onto a heat pad and using the heat gun, hold it approximately 10cm away from the leather. Hover over the powder, heating it gently until it starts to melt. You may need tweezers to hold the piece in place. Keep the heat moving so you don't overheat the powder. Repeat Steps 2–5 using as many colours as you want in your design.

# EMBOSSSED LEATHER

*Make a bracelet using embossing powders to add a splash of colour.*

*By Tansy Wilson*

**W**OW! makes these amazing pearlescent embossing powders that can be used on leather to create an abundance of different colourful designs. I've used self-cover buttons that are often used for upholstery to showcase some of the lovely colours available to make this fabulous bracelet and necklace.

## RESOURCES

**Wow! embossing powders, ink stamp and heat tool:**

[www.wowembossingpowder.com](http://www.wowembossingpowder.com)  
Self-cover buttons and thin leather can be sourced from good haberdashery shops or eBay sellers. All other materials are widely available from advertisers listed throughout this magazine.

## Designer tips

- ▶ I used metal self-cover buttons, as the teeth are sharper to grip the leather, but Step 7 can be tricky if there is a lot of gathered leather to squash into the back. To prevent denting the dome of your metal buttons, ensure you press the plier jaws around the edge of the dome and not towards the centre of it. You can always add a drop of superglue as well to keep the back in place.





## STEP 1

Cut five circles of leather at least 15mm larger than the actual self-cover buttons you are using. The packet usually comes with a template to use. I have used a variety of sizes – 19mm, 28mm and 40mm.



## STEP 2

Place your circles leather side up on a flat surface. Then using a floral stamp, press it onto the Versamark clear inkpad. Now press the stamp onto the leather circle transferring the ink onto the leather.



## STEP 3

Place your leather circle onto a clean piece of paper and open one of the pearlescent embossing powders. The colour may not always be obvious; I am using purple in this picture but it looks white.



## STEP 4

Wait for a couple of seconds and then shake away the excess powder onto the clean piece of paper. You can use a very soft watercolour brush to remove all the excess powder. Fold the paper in half and pour the excess powder back into the pot.



## STEP 6

Once they have cooled, take one of your embossed leather circles and place it centrally over the dome of your self-cover button. Turn the dome over and start to tease the leather into the serrated teeth of the button.



## STEP 7

When you have gone all the way around, press the flat back onto the button, trapping all the leather into place. It should snap into place but this can be quite tricky so using a pair of nylon jaw pliers will help, but do be careful not to dent the dome (see Designer tips).



## STEP 8

For an average adult wrist size, cut 18cm of 5mm diameter leather thong and thread your covered buttons onto it. You can play with the design here and use multiples of thinner leather too! Just check they fit through the loop at the back of the button.



## STEP 9

Finally glue leather end caps onto each end of the leather thong to create a professional finish. Make sure these end caps have loops on them so you can add a feature toggle clasp to continue the theme of your embossed print.

## Extra Project Make a choker necklace

Use as many colours as you like and make a statement choker necklace. Simply follow Steps 1–7 and then use 0.3mm wire to thread through the loop on the back of the button used at the centre of the necklace. Wrap the remaining wire around the thick wire of the choker, adding the rest of the buttons as you go for one side. Then cut a new piece of wire and add the remaining buttons to the other side. Cut away any excess wire, ensuring there are no sharp edges.





# Inspirational features, displays, workshops and **demonstrations** for all creative crafters

AUTUMN SHOWS 2015 AUTUMN SHOWS 2015 AUTUMN SHOWS 2015 AUTUMN SHOWS 2015

## Stitching, Sewing & Hobbycrafts

**10-12 September** EventCity, Manchester

## Stitching, Sewing & Hobbycrafts

**24-27 September** Westpoint, Exeter

## Crafts for Christmas Stitching, Sewing & Hobbycrafts

**22-25 October** SECC, Glasgow

## Crafts for Christmas Stitching, Sewing & Hobbycrafts Art Materials Live

**5-8 November** NEC, Birmingham

## Simply Christmas Stitching, Sewing & Hobbycrafts

**19-21 November** ExCeL, London



2 SHOWS  
FOR THE  
PRICE OF 1

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## Designer profile

# Laura Sparling



### When did you first start making jewellery?

I must have been about 12. My parents bought me a Native American-style bead weaving loom one Christmas and I used it to make many bracelets. I ran out of beads for it and a family friend, Zeb, took me to the Brighton Bead Shop to get supplies. Well, that was it. My bead and jewellery making obsession started there. I filled my little shopping basket with all the beads and findings my pocket money stash would allow.

### What made you decide to start selling your beads and jewellery?

Like a lot of people, I started selling my lampwork beads in order to get money for more glass to make more beads. The original plan was that I'd make my own beads to incorporate into my own jewellery designs and then I'd sell the finished jewellery. The beads kind of took over. I sell more loose beads than I do finished jewellery pieces.



### Why do you like lampworking, in particular?

Glass. Glass is an amazing thing. It's this wonderful material that is hardwearing yet fragile and it catches and plays with the light in such a wonderful way. Working with hot glass is utterly hypnotic. It's fascinating to watch it change colour as it's heated and cooled and the way it moves is magical. The thing I love most about glass beads is that they will outlive all of us. The idea of someone making jewellery with my beads two hundred years or more from now makes me giddy with delight.

### What are the biggest challenges of working with glass?

Obviously, you can't touch it with your hands whilst it's hot. Everything has to be done with tools and there's a skill to using them correctly. Also, you can't always tell what a bead will look like until it's finished and cool so there's often a 'will it look OK?' moment before you open the kiln. The biggest challenge is the glass itself. The glass is in charge; you have to learn its rules and mysterious ways and believe me, you never stop learning from it.

### How would you describe the style of jewellery that you make?

Clean and simple. I like the beads to be the main focus of my jewellery and as such I team them with basic plain beads and findings so that the glass isn't 'lost' in the design. I like to make jewellery that people can wear every day.

### Where do you look when you get stuck for inspiration?

Oh, inspiration is everywhere. I'm always taking photos and notes for bead ideas. I have a stash of flower and seed catalogues in my bead shed

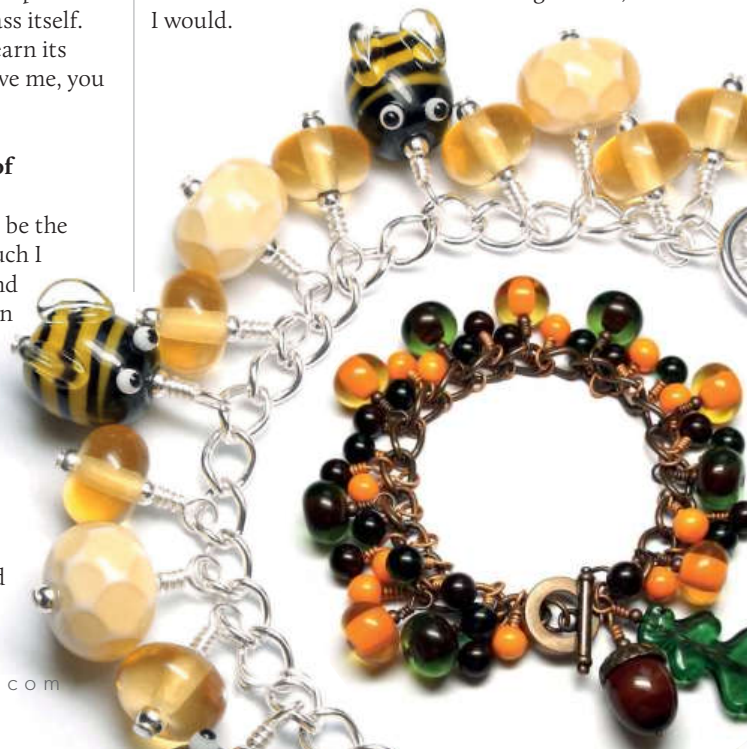
and a quick flick through those provides many colour and design ideas. I get inspiration from all over the place; clothes shops, dress fabrics, homewares, food packaging. I once made a set of beads based on the colours of an Earl Grey tea box.

### Do you have a favourite piece that you've made?

I have several and they're all beads or jewellery that feature beads that I can't replicate because the glass I used for them has been discontinued or was only produced in a very limited amount. I love that they can't be made again because it makes them special.

### If I wasn't a designer I would be...

... a signwriter. A proper one with brushes and steady hands and all that. I'm a huge fan of ancient skills and keeping those skills alive. If I could rewind time and train as a signwriter, I would.







# 960 SILVER CLAY ALLOY

*An easy way to use Sterling silver clay for stronger precious metal designs. By Nicola Beer*

960 silver clay is an alloy that combines the strength of Sterling silver with the easy firing schedule of fine silver clay. It is perfect for producing durable and relatively hardwearing jewellery designs that would usually be prohibited by the soft and malleable nature of 99.9% fine silver. The alloy is 96% pure silver, which is the equivalent of a 'Britannia' quality and would be hallmarked as such by the UK Assay offices.

## MATERIALS

- 25g PMC Sterling silver clay
- 25g PMC3 or 25g ACS

## RESOURCES

[www.facebook.com/RubycurlsJewelleryDesigns](http://www.facebook.com/RubycurlsJewelleryDesigns)  
[www.etsy.com/shop/Rubycurls](http://www.etsy.com/shop/Rubycurls)



**DON'T MISS!**

*Next month Clair Wolfe's bronze clay disc beads*







## STEP 1 CREATING 960

Metal clay artists Celie Fago and Tim McCreight are credited with the initial discovery of the 960 silver clay alloy. They realised that the benefits of Sterling silver clay could be attained without the messy business of carbon firing, simply by enriching the original fine silver product with an equal measure of Sterling silver clay. To create 960 clay you will need 25g of PMC Sterling silver clay and 25g of fine silver clay.



## STEP 2 TO START

Open and remove the clay from both packets. Sterling silver and fine silver clays look very different. The Sterling is very grey in colour and the fine silver clay is a much lighter cream. Sterling silver clay is currently only available in the PMC range but this alloy can also be created using 25g of Art Clay Silver in place of the fine silver PMC3 clay.



## STEP 3 COMBINING

The two clays are very easy to mix together and do not require any additional oil, water or other lubrication, as PMC is a very well hydrated product. Combine the clays by kneading them together in your hands, ensuring that you knead from the centre outwards to expel any air bubbles that may have formed. Work quickly and mix the clay until all visible signs of marbling have been eradicated.



## STEP 4 ROLL OUT

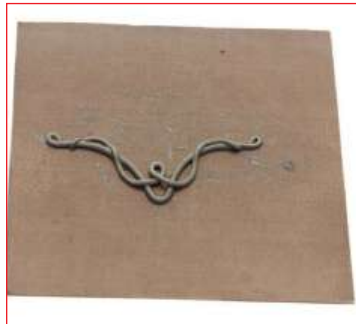
When the clay is a consistent colour, you can roll it out into a large flat sheet to double-check that all parts of the clay are uniformly combined. This also gives you an opportunity to check for large air bubbles that may have become trapped. Pop any bubbles that you can see with a pin or a pick and roll out the clay again to expel the trapped air.

PHOTOGRAPHS: LAUREL GUILFOYLE, NICOLA BEER



## STEP 5 SEAL AND REST

At this point, if you have worked quickly and efficiently, the clay should still be well hydrated. If you feel it has started to dry out you can recondition the clay by giving it a mist of water from a spray bottle. Roll the clay back into a lump, wrap it tightly in a couple of layers of cling film and store it in a sealed bag with a wet wipe or in a clay keeper pot.



## STEP 6 USING YOUR 960

Allow the clay to rest for at least 30 minutes and it is ready for use. The 960 alloy is excellent for producing strong pieces that require much less reinforcement than regular 99.9% silver clay. This means that you can use less clay to achieve complex and delicate designs. It is very easy to work with, carves beautifully and maintains its pliability and working time for longer than traditional fine silver clay.



## STEP 7 FIRING

To fire the clay, place it in a cold kiln at full ramp and hold at a minimum temperature of 815°C for at least 60 minutes. 960 silver clay does not oxidise in the oxygen rich atmosphere of an open shelf firing, making this a very clean clay to fire. Unlike traditional Sterling silver clay, 960 does not develop firescale and does not need to be pickled.

## Designer tips

- When fired, PMC3 and ACS fine silver clays shrink by approximately 8%–9%. The traditional Sterling silver PMC will shrink by 15%–20% depending on how long it is fired for and if maximum sinter is achieved.
- The combined 960 silver clay alloy has a shrinkage rate that is around 15% in my experience. As with most clays, this is dependent on the temperature and duration of your firing schedule.
- Remember to plan your design effectively to account for the increased shrinkage rate, particularly if you are stone setting or making a ring with 960.







# BRIAR ROSE BRACELET

*Create this Gothic fairy tale bracelet in silver clay, perfect for grown up princesses!*

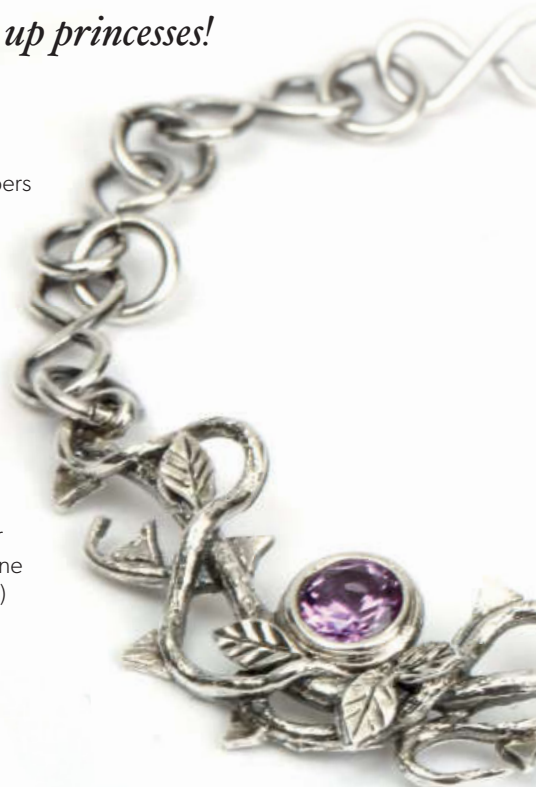
*By Nicola Beer*

**N**icola is a silver clay and wire artist and is a level two accredited ACWUK instructor. She is inspired by fairy tales, legends and nature to produce enchanting designs.

Once Upon a Time...fairy tales weren't always sweet, magical stories told to children. Our modern day fairy tales often derive from much darker origins, when not everyone lived happily ever after. Nicola was inspired by Grimm's version of *Sleeping Beauty* to create this menacingly pretty bracelet. An enchanting mix of delicate beauty and a touch of horror!

## MATERIALS

- 10g silver clay
- Silver clay paste
- 5g silver clay syringe
- Small tapered clay shaper
- Paintbrush
- Tweezers
- Badger Balm
- Rolling pin
- Acrylic snake maker
- Playing cards or spacer bars
- Clay pick or sharp craft knife
- Miniature petal cutter
- Bracelet mandrel or other curved surface
- 1 x sheet of acetate
- Needle files
- Sanding pads or polishing papers
- Baby wipes
- Kiln, blowtorch or gas hob
- Ceramic fibre blanket
- Liver of Sulphur gel
- Brass brush
- Rotary tool and sanding/polishing attachments
- Polishing cloth
- Tumble polishing machine
- 10cm-15cm of Sterling silver chain and clasp
- 5mm fireable cubic zirconia or lab created round cut gemstone
- 2 x 4mm fine silver (or Sterling) jumpings
- Jewellery making pliers







## STEP 1

Begin by creating a bezel setting for the stone. Using a syringe of clay and the largest nozzle, pipe out a ball of clay twice as large as the stone you intend to set. Pick up the stone and place it, point down, dead centre onto the clay. Press the stone down with a clay shaper until the girdle of the stone is encased. This will ensure that the stone doesn't pop out when it is fired. Check that the stone is level. Set aside to dry.



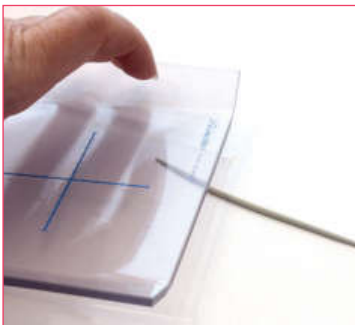
## STEP 2

Lubricate a work surface with balm and roll out a small lump of clay using 0.75mm spacer bars or to three cards thick. Use a very sharp scalpel, or a clay pick, and cut out several very small oval leaf shapes. They should be no larger than 5mm long. Gently scribe a vein pattern into the wet leaf, ensuring that you do not cut all the way through. Allow to dry.



## STEP 3

To create the thorns, roll out a small lump of clay onto a lubricated work surface, to a depth of 0.75mm, or three cards thick. Work around the edges of the clay with a small flower cutter, using the tip of the pointed petal shape and cut out lots of tiny triangular shapes. Any small cutter with an angled edge will work for this. Cut out at least 20 and leave to dry.



## STEP 4

Take a pea-sized lump of clay and place it onto a clean, dry work surface. Don't lubricate the surface when making snakes; a small amount of drag is required to ensure that the snake rolls evenly. A lubricated surface would cause the clay snake to slip from side to side rather than roll into an even, elongated shape. Using an acrylic snake roller, roll a long thin snake, approximately 10cm long.



## STEP 5

Wet the snake with a paintbrush and lift it onto a bracelet mandrel (or other curved surface) that has been covered with a sleeve of acetate. The acetate acts as a smooth, non-stick surface and ensures you can easily remove the clay after your design is completed and dried. Arrange the wet snake into a bird wing shape and form a loop at either end.



## STEP 6

Make three 5cm long snakes and arrange them across the first one in an intertwined vine-like design. Keep each snake well lubricated with water, as this will ensure that they don't crack and will remain pliable. As you lay each one down, the water will create a little clay paste, which will adhere the design together. The idea is to make a rambling shape, so don't overly plan it.

## Designer tips

- Fine silver is a very soft metal and this is a very delicate design. For that reason I would recommend using Sterling silver PMC or a 960 alloy for added strength (see Technique on page 30).
- Kiln-fire this design at the hottest temperature for the longest duration that your brand of silver clay will allow. This will provide you with the maximum sinter possible and will result in a stronger metal.
- Use a super sharp blade to cut out the clay pieces. A blunt blade will cause the clay to drag and will result in feathered edges which require extra sanding.

## Fashion Inspiration

Ava by Mark Heyes dress, £45,  
[www.marisota.co.uk](http://www.marisota.co.uk)







## STEP 7

Check the bezel set stone is completely dry and refine the edges with a baby wipe. The vines should still be wet, but if they have dried lightly run a very wet paintbrush over them and allow a couple of minutes for the clay to rehydrate. Apply a small amount of clay paste to the bezel set stone and press it into the wet design. Give it a small wiggle until you feel a slight drag; this indicates that a bond has been made.



## STEP 8

When the design is completely dry, gently lift it from the acetate and tidy up any ragged edges with a clay pick or scalpel. Refine the back with a baby wipe. A damp cotton bud can be used in difficult to reach places. Place the design back onto the acetate and attach the tiny thorns and leaves with a small amount of clay paste. Use a sharp pick and scratch small lines into the vines to texture them and create a rose stem finish.



## STEP 9

Once this design is fired, the leaves and thorns can be razor sharp so it is important to pay close attention to rounding those areas. Wait until the design is completely dry and use a baby wipe, needle files or sanding grits to refine all of the points and thin edges of the design. In the clay stage, this delicate design will be really fragile, so handle it with care to ensure that you don't break it.



## STEP 10

In order to preserve the curved shape of the bracelet component it must be fired with some support. I kiln-fired and used a roll of ceramic fibre blanket under the piece to support this one. Fibre blanket can also be used if firing on a gas hob or with a blowtorch. Fire according to the manufacturer's instructions for the longest possible duration to ensure maximum strength.



## STEP 11

Most fireable stones will survive a kiln, hob or torch firing but the stone will be susceptible to thermal shock. For this reason, allow the hot silver to cool naturally to avoid discolouring or cracking the stone. When cool, brush the piece vigorously with a brass brush to bring the silver to a satin finish. Or, for a mirror finish, use decreasing grades of polishing papers or burnish in a polishing tumbler.



## STEP 12

Oxidise the silver with Liver of Sulphur solution to accentuate the textured detail of the design and polish the highlights with a silver polishing cloth. Attach an appropriately sized length of chain to each loop on the component and finish it with a clasp. The silver will still be relatively soft and can be reshaped to comfortably fit the contour of your wrist.

## Extra Projects Make a necklace and ring

### NECKLACE

Use the same technique to create a necklace. Add extra stones to balance the larger design.

### RING

Loop and twist thin snakes around a ring mandrel, prepared with ring paper, to make a ring band. Add a stone, small leaves and tiny balls as embellishments.

## RESOURCES

[www.metalclay.co.uk](http://www.metalclay.co.uk)  
[www.wires.co.uk](http://www.wires.co.uk)  
[www.bluebelldesignstudio.co.uk](http://www.bluebelldesignstudio.co.uk)

## CONTACT

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### STEP 1

Measure the circumference of the cabochon. Divide this measurement by four. Subtract 0.5mm for each of the four connections. This will be the length of each quarter. Cut 12 x 40cm lengths of 0.9mm wire. Lay three wires parallel, begin weaving 15cm from one end with 1.5m of 0.315mm wire: coil once around each of the outer wires, passing alternately in front of and behind the centre wire.



### STEP 6

On the remaining wires from the woven sections of Step 4, add an 8mm onyx bead to each of the two outer wires. Use inner wires to coil and hold these beads in place. Thread an 8mm bead onto a central wire and hold in place with a coil. These beads should now form a triangle with tail wires behind, ready to be formed into the shank of the bracelet.

# GREEN ONYX CUFF

*Create a statement cuff in vibrant green onyx and gunmetal wire.*

*By Sue Mason-Burns*

**S**ue is a wirework designer and maker, originally from New Zealand. She now lives and works in Birmingham where she creates her unique range of wirework jewellery from her home studio.

Gunmetal is Sue's favourite wire colour; it provides the perfect base for any colour, be it bright or more subdued. In this project, Sue has made a woven frame for

a stunning green onyx cabochon and surrounded it with organic swirls and more luscious green onyx. This design uses a little bit of maths to make sure the stone is captured effectively and securely, but after that, all sense of symmetry and order goes out the window and you can let your eye guide you in decorating the centre of the cuff.

### MATERIALS

- ▶ 1 x 40mm x 30mm green onyx cabochon
- ▶ 12 x 8mm green onyx round beads
- ▶ 5m x 0.9mm (19 gauge) gunmetal tone wire
- ▶ 6m x 0.315mm (26 gauge) gunmetal tone wire
- ▶ Flush cutters
- ▶ Flat nose pliers
- ▶ Round nose pliers
- ▶ Large mandrel pliers
- ▶ Oval bangle mandrel

### Designer tips

- ▶ When making prongs with plated wire it's very difficult to avoid the plate coming off, in this case, I think the copper showing through on the prongs adds to the design, but you could use nylon tools, or dip your tools in a product such as Tool Magic to avoid losing plating.
- ▶ To make each of the quarters of the stone setting identical, I made the first quarter to the required length, and counted the rounds of weaving used to make the other quarters accurate.
- ▶ Add as much or as little decoration as you like to the sides of the cabochon. For a different look why not omit the 8mm beads and fill the space with wire swirls?





## STEP 2

Weave half the length required for the quarter section. Bend the two outer wires to a 90 degree angle and form the prong around flat nose pliers. Use flat nose pliers to squeeze each prong flat. Bend the outer wires back 90 degrees to meet the centre wire. Continue weaving the remaining length of the quarter. Bend both sets of three wires to 90 degrees. Make three further quarter sections.



## STEP 3

Using the tails of the weaving wire, bind the two sets of three wires of two quarter sections together by coiling around all six wires three times, secure by coiling three times around a single wire to the rear. Offer up the cabochon and bend the sides to fit the curves. Connect all quarter sections in the same way, making sure the cabochon is in place before completing the final section.



## STEP 4

Bend two sets of two wires in an arc out from each of the narrow ends of the cabochon at both ends. For each set of two wires, use the weaving wire tails to complete the same weave as detailed in Step 1 for 5cm. Bring the woven sections together in an arc and fold the unwoven ends around each other to secure. Complete this on both sides of the cabochon.



## STEP 5

Use the remaining central tail wires of the 0.9mm frame wire to complete the decorations on either side of the cabochon. Complete swirls and add 8mm onyx beads in the gaps, secure the wires around the woven frame as you go. Where possible, loop wires around wires already secured for a strong, stable structure. Finish with decorative loops and hide ends behind the design or at the back of the frame.



## STEP 7

Continue twisting the remaining tail wires around each other for strength to form the shank of the bracelet. Form loops around straight wires alternately. When you have reached the desired length, add a final 8mm onyx bead and coil the tail wire around the bead. Use the final length of wire to form an open spiral. This spiral will be used to attach the clasp.



## STEP 8

Form the shape of the bangle around an oval bangle mandrel. At a point roughly a size or so smaller than you would like the final bangle to be, wrap the shanks around the mandrel. They will spring back slightly to the right size. With the centrepiece flat against the mandrel, press the design into the curve, making sure the swirls and beads lie as flat as possible against the mandrel.



## STEP 9

Make the hook. Bend 15cm of 0.9mm wire in half and press sides together with flat nose pliers. Form a hook around large mandrel pliers and loops in the open end. Make the eye. Form a small loop in the end of 0.9mm wire. Wrap the wire twice around the smaller mandrel and finish with a matching small loop. Attach the clasp to the spirals formed at Step 7.

## Extra Projects Make a pendant and a bracelet

### PENDANT

Making halves rather than quarters for the stone setting, adding two prongs to each side, surround a 25mm x 18mm cabochon and decorate each end. Form two of the wires into a bail and hang from a chain.

### BRACELET

Make components using 14mm x 10mm cabochons, decorate each end and form a loop at each end to attach together. Assemble with 8mm green onyx beads between the components. Finish with a handmade clasp.

## RESOURCES

Green onyx:

[www.charming-beads.co.uk](http://www.charming-beads.co.uk)

Wire: [www.wires.co.uk](http://www.wires.co.uk)

## CONTACT

[www.wonderfullywired.co.uk](http://www.wonderfullywired.co.uk)

[sue@wonderfullywired.co.uk](mailto:sue@wonderfullywired.co.uk)





# ALEBRIJE STARFISH

*Use basic polymer clay techniques and simple dots of paint to create a striking collar. By Clair Wolfe*

Clair attended Polymania – a fantastic polymer clay course earlier this year. Four months on, she finally managed to set up her clay area and play with clay once again. This project has the very basic skills needed for using polymer clay, but was great fun to do. On a recent holiday Clair came across some South American folk art known as alebrije and used this as her inspiration for the project.

## MATERIALS

- 57g pack of Black polymer clay
- Leather cord
- Acrylic paint
- Paintbrush
- Epoxy resin glue
- Pasta machine
- Clay cutters
- Flexible blade



## RESOURCES

All tools and supplies for this project are widely available from advertisers listed throughout this magazine.

## CONTACT

[www.etsy.com/shop/ClairWolfe](http://www.etsy.com/shop/ClairWolfe)  
[ClairWolfeJewellery@gmail.com](mailto:ClairWolfeJewellery@gmail.com)



## Fashion inspiration

Evening dress, [www.bettybarclay.com](http://www.bettybarclay.com)



### STEP 1

Slice up a block of polymer clay and begin to run it through a pasta machine. Fold the clay and pass it back through the pasta machine until the clay becomes conditioned. On the final pass through the pasta machine use a texture sheet to add texture to the surface of the clay. This step can also be achieved by hand or with an acrylic roller, but will take a little longer.



### STEP 2

The clay sheet needs to be approx. 2mm/3mm thick after the final pass through the pasta machine. Use a flexible blade to cut out a base shape from the sheet of clay, for the starfish to be glued onto. Place the cut out shape, texture side up, onto a form that can be placed in the oven – I used a stock pot lid.



### STEP 3

Use cookie cutters to cut out lots of starfish shapes in various sizes from the remaining clay sheet. Re-roll the scrap and run back through the pasta machine several times and make another clay sheet to cut out more starfish. Repeat until you have all the starfish you need. The textured surface will become the back of the starfish, as the paint works best on smooth clay.

### STEP 4

Heat the oven to the correct temperature for the clay you are using (as per manufacturer's instructions). Place the shapes onto a baking tile and cover with tin foil. Cover the base form with foil too; the foil helps keep a consistent heat as well as reducing any clay fumes produced while curing. Once cooled, use a fingernail to remove any excess clay from the edges of each of the starfish.



### STEP 5

Place the starfish onto a suitable surface, ready to be painted. Use a small paintbrush or a clay shaper to add small dots of acrylic paint to the surface of each of the starfish. Allow to dry and reapply any dots if needed.



### STEP 6

Once all of the starfish have been painted and allowed to fully dry they are ready to be glued onto the base. Mix up a small amount of epoxy resin glue and begin to place the starfish onto the base. They may need to be held in place for a short while for the glue to become tacky. Keep mixing small batches of glue and adding more of the starfish.







### STEP 7

Leave the necklace to dry fully for a few hours. Use a hand drill or similar to create a hole, large enough to pass through a length of leather cord. Once the hole is drilled use a file to neaten if needed. Repeat on the second side of the necklace.



### STEP 8

Thread a long length of leather cord through one of the holes in the clay. Pass through a few inches and then tie into place with an over hand knot. Tug the ends until the knot is secured and then snip away the excess leather cord. Repeat on the second side of the collar.



### STEP 9

Place the left and right cords parallel to each other with the ends in opposite directions. Cut a 20cm length of cord and coil it around the parallel cords several times, leaving a 7.5cm tail at both ends. Thread the tails back through the coils and pull to secure the knot in place. Add a knot to each of the tails, snip excess and add a dab of glue.



## Extra Projects Make a necklace and beads

### NECKLACE

Take one of the starfish and drill a hole in two of the arms. Attach a chain to each arm using a jumpring and finish with a clasp.

### BEADS

Roll the scrap clay and shape into beads. Cure in the oven and then once cooled paint, drill and thread onto leather cord.



### Designer tips

- Use renaissance wax as a protective coating on the clay surface.
- Use all colours of clay and just white paint for an alternative finish.
- Make one large starfish and use the same dot painting over the whole surface.



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# BOOK REVIEWS

*This month Imogen Cooper reviews three books to spark your creativity.*

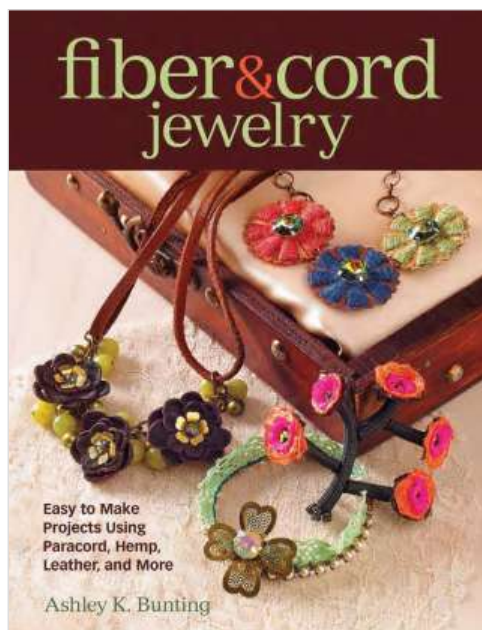


## WIREWORK JEWELRY WORKSHOP

SIAN HAMILTON  
GMC PUBLICATIONS  
£14.99  
ISBN 9781861087638

Our very own Sian Hamilton remains a prominent figure in jewellery making and, in her newest book, she certainly does not disappoint. *Wirework Jewelry Workshop*, a striking composition of handcrafted jewellery, enthralls and educates in equal measures. With 30 main projects, readers are bound to find the perfect style – and using the extra tips to create matching pieces, why not make the whole set?

Wirework really is as easy as you make it, and this collection covers all abilities; whether you're just getting started or you've been making jewellery for years, there'll be a wealth of information to suit your skill level. Easier projects can be expanded on by accomplished designers, while the more challenging pieces become a source of inspiration for those mastering the basics. Add life to some old beads with a fancy wire wrap; show them off in a minimalist pendant. With favourites such as Sue Mason-Burns and Laura Binding, you may recognise a few names, but all the tutorials remain a refreshing insight into what can be made with a few inexpensive tools and a little imagination.



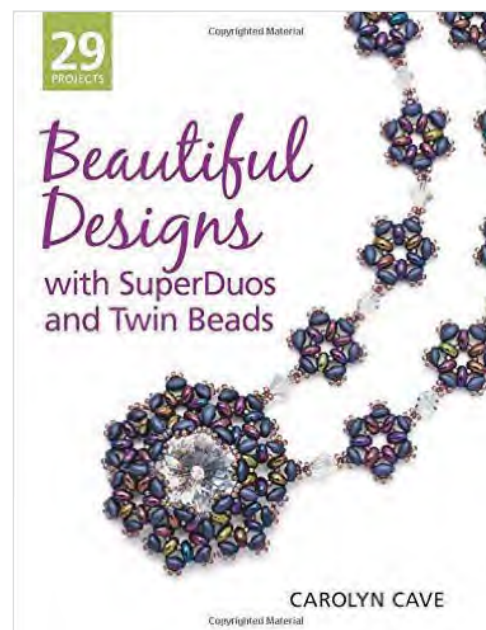
## FIBER & CORD JEWELRY

ASHLEY K. BUNTING  
KALMBACH  
£13.99  
ISBN 9781627001212

Who'd have thought you could make jewellery that's dainty and durable? *Fiber & Cord Jewelry* selects 25 extraordinary accessories made from the most everyday materials. Add some beads to customise your pieces or even make your own – there's no end to what can be done!

From hand-stamped leather pendants to a delicate bauble necklace, there will be something to suit all tastes. Ability needn't be a worry, either – each project makes a fun challenge for beginners while more advanced crafters hone their skills.

The pure originality of these supplies is something to be admired; a pair of leather earrings or a lace necklace is sure to catch attention. With ever-useful 'tools' and 'materials' chapters at the beginning of the book, there will be no surprises halfway through your project. Only a few simple wireworking tools are needed, so you'll be able to get started straight away... and you might just have them finished in an afternoon! Make lace, leather and paracord the newest must-haves in your crafting stash and be amazed by the possibilities these simple materials have to offer.



## BEAUTIFUL DESIGNS WITH SUPERDUOS AND TWIN BEADS

CAROLYN CAVE  
KALMBACH  
£15.99  
ISBN 9781627000543

As one of the hottest new beading trends around, crafters have looked far and wide for ways to use the twin bead. Author Carolyn Cave ends the wait with her fabulous selection of 29 projects, certain to delight.

Twin beads allow for maximum versatility when creating jewellery, so this book is crammed with innovative designs. Stick with the originals or take inspiration to fashion your very own pieces; either way, Cave's comprehensive instructions and thorough coverage of techniques permits beaders of any level to try the projects at hand.

Divided into five chapters – bracelets, rings and earrings, ropes, chains and pendants and specialty pieces – it's so simple to find an accessory for any occasion. Go for an elegant herringbone piece like the Theodore necklace, or try something truly individual with the author's never-seen-before stitch created just for the book.

Cave suggests alternatives to each project, further exploring the creativity of these tiny treasures. The sheer range of uses for twin beads along with the ease of weaving gives the perfect excuse for a whole new jewellery box!



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# CAPITALISING ON CHRISTMAS SALES

*The run up to Christmas presents plenty of opportunity for your jewellery business both to make sales and to build your customer base for the future. By Jessica Rose*

Cashing in on Christmas means being prepared now, even if the festive season seems a long way off. You need to make decisions about what stock you plan to carry, how much you will need, where you are going to sell it and how you are going to market your wares; as well as how you are going to stand out from the crowd.

## CHRISTMAS STOCK

If you have been selling jewellery for a while you will be able to estimate the amount you are likely to sell, or set yourself some targets, based on previous years. If your business is fairly new it will be harder and there are a couple of things to consider:

1. Are you selling at fairs? If so how many? Remember that you will want to have enough stock to create a beautiful display at the last fair as well as the first. This may mean you will have some stock left over for the New Year – but you could think about having a 'last days before Christmas' sale online if this worries you.
2. How easy is it to make new stock? If a particular item is selling well, will you have the time to make more?

A lot of people think about making Christmas themed jewellery, but remember that a lot of jewellery is bought as gifts and, just like puppies, jewellery is for life not just for Christmas. Making pieces that people will love and wear for a long time are likely to be more successful.

However, Christmas is a time when people may be tempted to spend more, so think about how your jewellery works as sets, as well as displaying pieces individually. For example, a customer may fall in love with a necklace and then be attracted by it in a set with earrings or a bangle – especially if the set is a little less expensive than buying each item separately.

## REPEAT CUSTOMERS

The run up to the festive season is also an important time to think about repeat customers – you should be aiming to attract back existing customers as well as creating

new repeat customers for the future. The former you do by using the information you've gathered when you've made sales in the past and the latter by collecting that information this time round.

If you are selling online you will receive a fair amount of information about customers, which can be collated into a mailing list. If you sell through fairs and markets, always have a clipboard on your stall so you can ask customers to put down their contact details – point out that you may sometimes do special offers they might want to hear about. You can also ask people who admire your work but don't buy it if they would like to be on your mailing list. This gives you the opportunity to remind them of what you do in the future.

Put your mailing list information into a spreadsheet or collect it in an e-newsletter app like mailchimp.com. Creating a spreadsheet may sound a lot less exciting than making new pieces but it will really help to drive your sales.

As the Christmas shopping season approaches you should send out an email newsletter (or flyers by post depending on your customer base) with special offers and information on where your work can be bought, e.g. which markets you'll be at, or a reminder of your shop's web address.

## CHRISTMAS OFFERS

If you are coming up with an offer for previous customers think about what would help them out this Christmas. For example you could come up with a voucher or code that entitles the customer to free gift-wrapping for their purchases. You could make a small charge to other customers if you wanted to offer the service more widely; make sure you are good at wrapping though!

Or you could offer a discount if they spend more than a certain amount with you. This may mean customers are attracted to sets of jewellery or decide to buy more than one gift with you. And if you tell them the discount is your gift to previous customers, they will feel special.

## THINK OUTSIDE THE TRUNK

The run up to Christmas may also present the opportunity to try out new ways of attracting customers. For example you could get together with other hand-makers to try a Christmas 'trunk show' or gift party. If you know other makers whose work complements yours (you don't want work with someone who makes jewellery just like yours) team up to put on a selling event of your own.

This could be by organising a trunk show. Find a friendly local venue where you can show your work for an evening or during the day at a weekend and have people drop in to browse and buy. Then have flyers printed up for friends and family to share, as well as promoting the event to your mailing list. If a few makers take part, you can promote it as a solution to Christmas shopping.

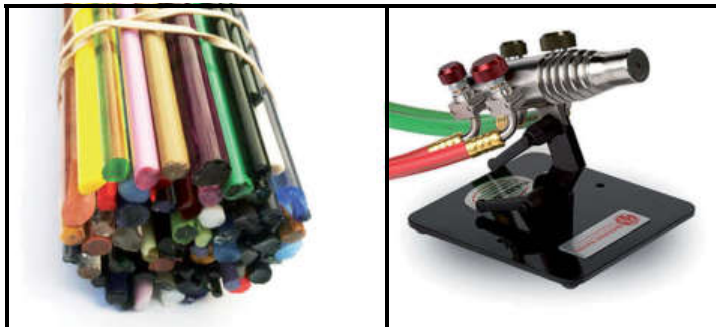
A party is similar but you should only have a couple of makers. This usually happens in someone's home where the host invites people who they think will be interested in your jewellery (generally the host receives a percentage of the profits and a gift).

Whatever ways you decide to sell this Christmas period, we wish you a successful festive season.

## Support with your jewellery business

For more information on running your own jewellery business, the London Jewellery School runs regular Jewellery Business courses, Intensive Business Bootcamps for budding jewellery designers and a distance learning 'Set up your own Jewellery Business Course'. Visit [www.londonjewelleryschool.co.uk](http://www.londonjewelleryschool.co.uk) or call 020 3176 0546 for further details. Find the London Jewellery School and Jessica Rose on twitter: @jewelleryschool @jessica\_roseLJS





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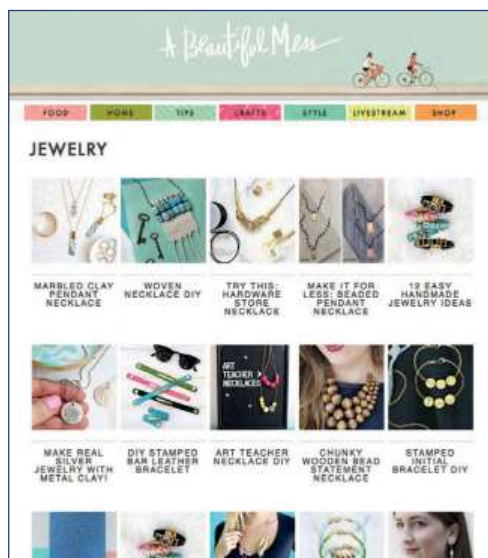
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# WEB REVIEWS

*Lauren Johnson trawls the web for the latest online trends, stores, blogs and jewellery profiles.*



## A BEAUTIFUL MESS

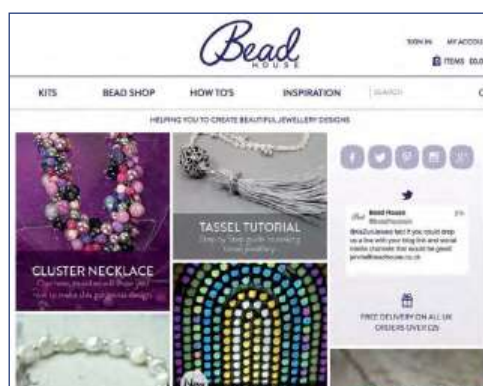
[www.abeautifulmess.com](http://www.abeautifulmess.com)

Sisters Elsie Larson and Emma Chapman burst onto our computer screens a few years ago, but in the last two have made A Beautiful Mess (the online wonderland for women) a hugely successful brand and go-to for just about everything, from hair and makeup tips to recipes, craft ideas and photography. Offshoots from the website include two best selling photo apps, two books, and their own product line – these girls mean business! Every blog, project and written piece comes with exceptionally lovely photography. In terms of jewellery projects, these are easy peasy, but are varied enough to keep the most seasoned jewellery maker interested. The crafts are fun, easy and well written and the team behind it all are cool and sassy.

## STYLE MOTIVATION

[www.stylemotivation.com](http://www.stylemotivation.com)

Style Motivation is a website that houses all types of image-led inspiration. Almost like delving into someone's personal Pinterest page, there's an abundance of creative ideas, all helpfully grouped and labelled and each selection comes with a small intro to tell you what you're looking at – and why! There are areas on the site that offer specific advice on certain subjects – buying a car and how to take a selfie to name a couple, but really the beauty of this website is that someone else has put in all the leg work of finding lovely images from the web for you to peruse without having to hunt through multiple websites. The DIY & Crafts section is our favourite with Home Décor and Travel a close joint second.



## BEAD HOUSE

[www.beadhouse.co.uk](http://www.beadhouse.co.uk)

Bead House is a fantastic culmination of everything a jewellery maker typically looks for from the internet – an online shop that includes everything from tools, findings, beads, clay and other components, inspiration and projects to help you along when you're stuck for ideas, relevant information on products, current trends and jewellery news and a list of jewellery making classes and workshops, hosted by MJ contributor Natalia Colman. Still a relatively new site, Bead House has started out on the right foot with a team of people behind it that are jewellery makers and designers themselves. It is a well-presented site that offers guidance and techniques on creating chic and professional looking jewellery as well as hosting competitions and having a dedicated space for home crafters to share their latest makes – the perfect all-rounder!

## CRAFT ALL THE THINGS

[www.youtube.com](http://www.youtube.com)  
(search - Craft All The Things)

With video blogging becoming increasingly popular, it's worth figuring out who's best to tune in to. Craft All The Things is a great little jewellery tutorial page on YouTube, which showcases some pretty nifty projects for beading and polymer clay enthusiasts. Clear and simple, the step-by-steps are well thought out and easy to follow and none of the instructions feel rushed through. There are some beautiful examples of work on these videos, which help to show just how easy it is to create your own pieces – or offer plenty of inspiration at the very least.





# GOTHIC WINDOW

*Add a bit of dramatic elegance to your wardrobe this autumn.*

*By Sandra Quell*

Sandra is a Luxembourgish designer and teacher whose passion is silver. She works with metal clay and loves to add pearls, stones and colour to her pieces.

Gothic architecture is dominated by expressive pointed arches and ornate decorations like trefoils and rose windows. To reflect the grandeur of Gothic stonemasonry Sandra opted for a lino cut texture for the pillars and delicate Art Clay paper decorations for the interior parts. Coloured UV resin gives depth and reflects the vibrant colours of Gothic rose windows.

## MATERIALS

- 12g Art Clay silver
- 2 x 4cm Art Clay paper type
- Art Clay syringe type
- UV resin
- Colours for UV resin
- UV curing lamp
- Tracing paper
- Very soft pencil
- Thin felt-tip pen
- Soft lino block (preferably of a light colour)
- Lino cutting blades (a U-shape and V-shape)
- Basic Art Clay tools

## RESOURCES

All materials can be sourced from advertisers listed throughout this magazine.

## CONTACT

www.qcreations.eu  
qs@qcreations.eu



## STEP 1

Lay a piece of tracing paper over template 1 and trace the lines with a soft pencil. Put the tracing paper face down onto your lino block and rub over it with a fingernail. This transfers your pencil lines to the linoleum. Use a U-shaped lino cutter to cut along the lines. Slightly oil your texture sheet. Roll the clay out to 1.2mm thick and place it onto your texture.

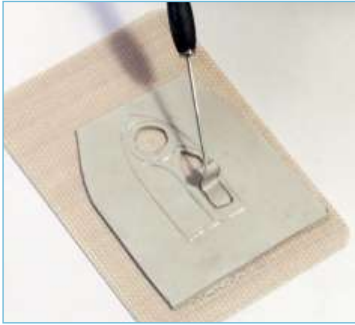


## STEP 6

Cut two parallel lines into your lino block and roll clay 1mm thick onto it. Cut out a rectangle for the bail. Place it over a straw to dry. File the end of the bail to a pointed arch and attach it to the back of the pendant using syringe. Let it dry completely and fire it for two hours at 900°C.

## Designer tips

- If you haven't done lino cutting yet, plan in an extra lino block to practise straight and curved lines with even depth.
- If you have experience in lino cutting you can add fine V-shaped lines inside the broader lines to imitate triple pillars.
- When cutting out small shapes from AC paper the edges can be a bit uneven. Take a damp brush and smooth them holding the brush perpendicular to the sheet so that only the very edge of the AC paper gets wet. Too much water will dissolve it, so be careful.
- If you want to design your own gothic window, there are lots of design tutorials online, e.g. the downloadable file 'Tips & Tricks to Gothic Geometry' you can find here: [www.newyorkcarver.com/geometry/geometry.htm](http://www.newyorkcarver.com/geometry/geometry.htm).



## STEP 2

Roll the clay to 0.7mm thick on the texture. Place the clay face up onto a non-stick surface. Cut out the inside of the circle first, leaving a little rim. Do the same with the two windows below. Finally cut around the outside of the pendant. Leave the frame to dry. Refine it and carefully file away the rim you left inside the circle and the windows.



## STEP 3

Cut out template 2. Place it onto AC paper, trace around it with a pen and cut it out. Attach the cut out to the back of the frame with a little paste. Make sure it sits centrally from the front. Depending on the width of the pillars of your frame you may have to cut away a little bit at the sides. Leave to dry.



## STEP 4

Roll out the clay 0.5mm thick onto a shallow texture. Place it with the textured side face down onto a non-stick surface. Cover the back of your window with a thin layer of paste and place it onto the clay. Cut around it and remove the excess. Gently press the layers together.



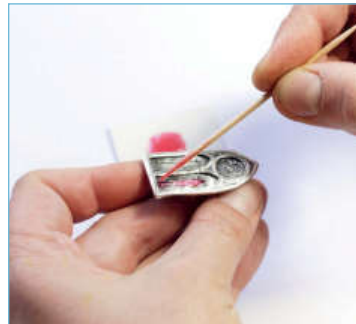
## STEP 5

When the pendant is dry, refine the edges and fill in any gaps between the layers with syringe. You can decorate the innermost part of the windows and the trefoil using a needle tool and syringe. Add syringe decorations to the back as well.



## STEP 7

Brush the pendant with a brass brush. If you have a tumbler you can tumble it. If not, polish it with polishing papers and pads. Patinate it in a weak solution of Liver of Sulphur. Use polishing pads to remove the patina on the raised parts. Polish the inside of the windows and the trefoil as far as possible.



## STEP 8

Mix a tiny amount of a cherry red colour with a drop of clear UV resin using a cocktail stick. Apply the resin to the inner parts of the windows and the trefoil. Cure the resin for 5 minutes in the UV curing lamp. Only colour the resin lightly to avoid problems when curing.



## STEP 9

Mix a little bit of rose colour with a drop of UV resin and fill the windows and the trefoil. Cure the resin. If you want a darker colour add a second layer of resin.

## Extra Projects Make earrings and a pendant

### EARRINGS

Use the trefoil part of your texture plate to make a pair of earrings.

### PENDANT

Roll your clay out to 1.5mm on your texture sheet. Cut out the frame and let it dry. Refine it and drill a hole for a jumpring.

Template 1



Template 2



## TEMPLATES

Printed at 100%





# ETERNAL BRIAR



*Gothic meets romantic in this fairy tale necklace fit for a sleeping beauty!*

*By Gill Teasdale of JillyBeads*

**G**ill is resident jewellery designer for JillyBeads and likes experimenting with new techniques. She loves combining different materials and believes beads are for all crafts and not just for jewellery!

Gothic style is a dream to work with, allowing scope for the use of fun elements and daring colours. This necklace favours the trend's more feminine side and has a hint of romance using ribbon, crystal droplets and a sleeping beauty element represented by the eternal briar connector of thorns, alongside more dramatic components.

## MATERIALS

- 8 x silvery eternal briar metal connector
- 16 x 4mm antique silver filigree rounds
- 6 x antique silver tiny daisy spacers
- 11 x 5cm antique silver eye pins
- 32 x 5mm antique silver jumprings
- 10 x 7mm antique silver jumprings
- 8 x 5.5mm silver-plated bead caps
- 30cm gunmetal extension chain
- 2 x (8mm x 8mm) silver-plated clamp with teeth
- 1.7m x 25mm black organza ribbon
- 4 x 4mm and 4 x 6mm Swarovski Elements Siam rounds
- 3 x 11mm Swarovski Elements Siam pendant drops
- 10 x 11mm Swarovski Elements Jet pendant drops
- 3 x 14mm Swarovski Elements Crystal Silver Night cross bead
- Round nose pliers
- Chain nose pliers
- Side cutters



## STEP 1

Open the eye on an eye pin, hook onto the loop on a briar and close. Thread a filigree, a 4mm Siam and a filigree, turn a loop, hook onto another briar loop before closing. Repeat with three more beaded eye pin links, making a chain of five briars. Join the bottom of the briars with four more eye pin links beaded with a filigree, a cap, a 6mm Siam, a cap and a filigree. Bend each eye pin into a curve.



## STEP 2

Cut four 2-link pieces of chain and two single links. Using a 5mm jumpring attach a 2-link length to the bottom left loop on the top second left briar, attach a 1-link to the right loop. Using two separate jumpings attach both chains to the loop on a new briar. Do the same on the middle briar using two 2-link chains and the next briar using a single link then a 2-link.



## STEP 3

Hook a 5mm jumpring onto an eye pin and then onto a Siam drop. Slip a daisy, a cross and a daisy onto the eye pin. Turn a wrapped loop. Hook onto a 5mm jumpring then hook the jumpring onto the bottom loop of one of the newly attached briars (it will be hanging diamond-wise). Repeat twice.



## STEP 4

Attach 7mm jumpings to all the jet drops, hang one on each outside bottom briar and one on each side of the middle bottom briar. Working on the top row briars hang two on the bottom of the centre briar, one on the right loop on the left briar, one on the left loop on the second left briar. Complete the right side to match.



## STEP 5

Cut two 17-link, two 13-link and two 6-link lengths of chain. Using 5mm jumpings hang a 17-link between the top and middle of bottom left briars and the other between the top and middle of bottom right briars. Hang a 13-link between bottom left and bottom centre and the other between the bottom centre and bottom right. Hang a 6-link between middle of bottom left and middle of centre and the other between the middle of centre and middle of the right briars.



## STEP 6

Cut the ribbon in half. Take one end, fold the edges into the centre, then into the centre again. Place between the jaws of a clamp and squeeze the teeth together to grip the ribbon. Slip a 5mm jumpring onto the loop on the clamp and the remaining loop on the left of the top row of briars. Repeat for the other side. Cut a 'V' in the ends of the ribbon.

## Designer tips

- ▶ Careful bending of the eye pins will create a gentle curve around the necklace.
- ▶ If ribbon is not your thing, it can easily be replaced with heavy chain or leather.
- ▶ Use the eternal briars to make a linked bracelet.



## Extra Projects Make a bracelet and earrings

### BRACELET

Make a matching slave bracelet! Cut the head off a thin headpin, wrap a loop, thread daisies and cross, wrap again and link onto chains using jumpings – a long loop to go around the middle finger and two rows for the wrist. Hang a mini cross on the chain extension.

### EARRINGS

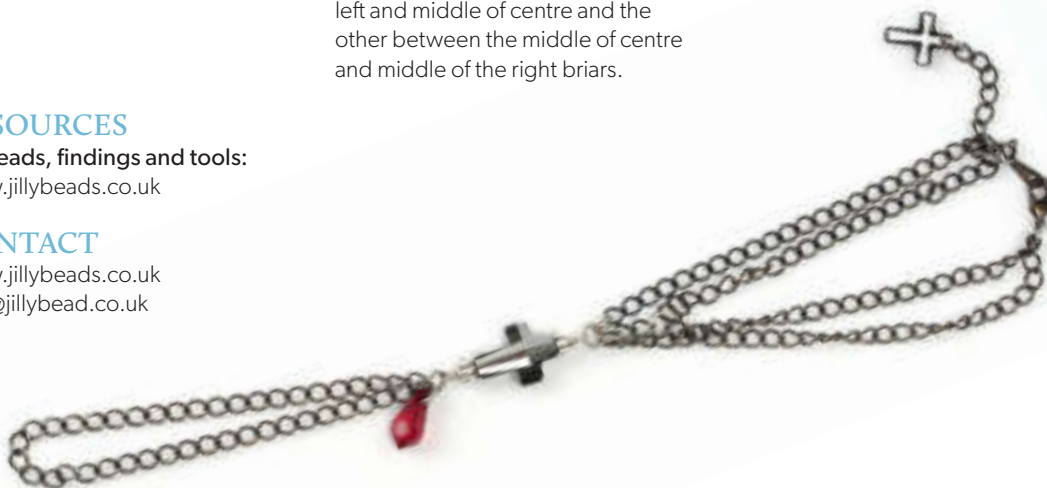
For earrings, simply hang a briar with a Siam round suspended inside, from a fishhook. Hang three chains from the remaining three briar loops, bringing them together with a jumpring and mini cross. So simple, but so effective.

## RESOURCES

All beads, findings and tools:  
[www.jillybeads.co.uk](http://www.jillybeads.co.uk)

## CONTACT

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# THE LEATHER LOOK

*Leather, suede and faux versions are where it's  
at for autumn accessories.*

*By Katie Holloway*



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# MODERN GEOMETRIC TEXTURED BANGLE

*Make an on-trend bangle mixing silver and brass for a contemporary look. By Tansy Wilson*

**G**eometric jewellery is a big trend this autumn so I have made this simple design more interesting by adding textured brass inserts for added detail. This also gives the design a modern vibe.

## MATERIALS

- ▶ 30cm length of 5mm x 1.7mm rectangular Sterling silver wire (SS-REW517)
- ▶ 8cm length of 5mm x 1.5mm brass sheet
- ▶ Earring threads (SS-FET300L)
- ▶ Hammer
- ▶ Piercing saw
- ▶ Soldering block
- ▶ Flux
- ▶ Nylon or soft wood covered vice
- ▶ Coarse metal file
- ▶ Coarse emery paper
- ▶ Bangle mandrel
- ▶ Soft cloth
- ▶ Nylon ended hammer

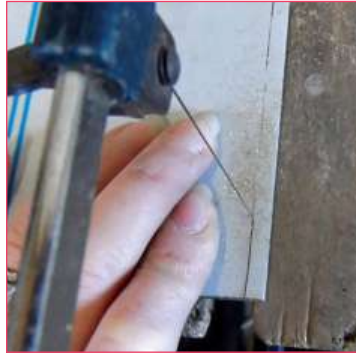
## RESOURCES

Sterling silver rectangular wire and earring threads: [www.palmermetals.co.uk](http://www.palmermetals.co.uk)



## STEP 1

Draw around an existing copper bangle to obtain the correct shape and length. Bend some thin wire into the same shape and measure the wire to give the exact length required for the sides. To fit an average adult wrist, this length is 16cm.



## STEP 2

Draw a line 5mm from the edge of your brass sheet and pierce along the line, keeping your saw at 90 degrees to the metal surface to keep control and prevent snapping the blade.



## STEP 3

Using the ball end of a hammer, strike the brass to make a dimpled texture all across the surface. You do not need to file the edges yet.



## STEP 4

Take your 5mm wide silver rectangular wire and measure a 9cm length. Use your piercing saw to cut the wire, as it will give a clean straight cut that requires minimal filing.



## STEP 5

You will need to end up with the following lengths of silver rectangular wire: two 9cm, two 3cm and two 2.5cm lengths. Then cut your hammered brass so you have two 4cm lengths.



## STEP 6

Place one 9cm length of silver rectangular wire onto your soldering block and lay one 4cm length of textured brass face down next to it so they are touching in a straight line. Add some flux and a small square (paillon) of silver solder onto the join. Heat until the solder runs into the join. Pickle and rinse.



## Fashion inspiration



Audrey lace dress, £119, [www.monsoon.co.uk](http://www.monsoon.co.uk)





## STEP 7

Place your soldered piece back onto your soldering block face down and add one 3cm length of silver rectangular wire to it, so the brass piece is between the two. Add another paillon of solder; heat until it runs between the join, pickle and rinse. Repeat Steps 6 and 7 to make the other side.



## STEP 8

Place one of your soldered lengths into the jaws of a vice that have nylon or soft wood covers, so you do not scratch the surface of the metal. Make sure just the top is peeping out so you can use a coarse metal file and obtain a completely straight, smooth edge. Repeat this step for the other length.



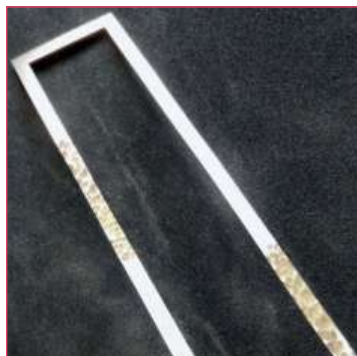
## STEP 9

Place the filed straight sides of metal back onto your soldering block, ensuring they are both facing upwards showing the brass texture ensuring these are diagonally opposite each other. Place the 2.5cm lengths of silver wire either end to form a large rectangular shape. Add a paillon to each join, solder, pickle and rinse.



## STEP 10

Use a coarse metal file and file the ends so the rectangle is absolutely perfect in shape. Smooth the corners so they are not sharp.



## STEP 11

Place the entire piece onto a sheet of coarse emery paper that's on a completely flat surface and rub it back and forth so you obtain a beautifully flat surface on both the front and back. You can leave the metal with a 'satin' finish or polish to a high shine.



## STEP 12

Finally cover a bangle mandrel with a soft cloth and using your hands at first, carefully bend the entire rectangle around the former to start shaping the bangle. Use a nylon ended hammer to tap the metal into your perfect bangle shape.



## DON'T MISS!

Next month *Tansy's* silver enamelled autumn leaves



## Designer tips

- ▶ In Step 9 make sure you put the two 2.5cm lengths at either end inside the long lengths. This ensures you are keeping the long lengths at 16cm and not adding another 5mm either side.
- ▶ Soldering the brass face down ensures you do not get silver solder running onto the surface of the texture. Also there may be a slight thickness difference between your silver and brass sheet so this keeps it flush at the front.
- ▶ If you polish your piece to a high shine, make sure you support it by using a piece of wood underneath so it doesn't twist on the polishing mop.

## Extra Project Make earrings

Make gold and silver column earrings to complement the geometric look. I found these great earring threads from Palmer Metals to keep the design very contemporary.



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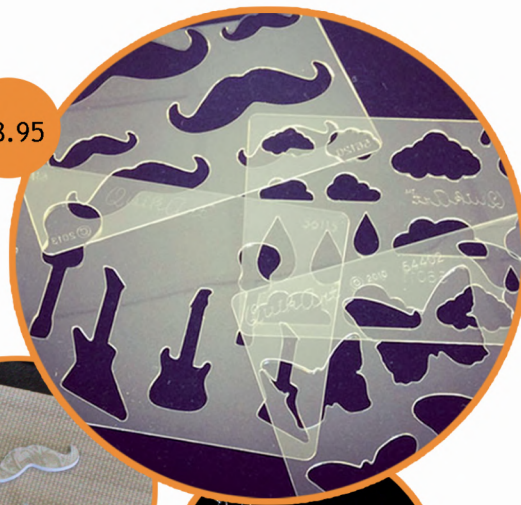


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# MEMENTO MORI

*Sew a Gothic collar decorated with timeworn portraits for a memorable Halloween. By Su Pennick*

It's always fun to create a little drama around Halloween! Displaying photographs from the past is a great way to add a touch of spooky romance to Gothic creations. The sewing techniques used to make this pleated collar are straightforward even for those with little sewing experience. The sewn collar can be as simply, or elaborately, decorated as you wish. Charms and trinkets can easily be added to the lace with jumprings to create a fun fashion accessory.

## MATERIALS

- 0.5m x woven polyester fabric
- 0.5m x 6cm wide black lace
- Black thread
- Black organza ribbon
- Oval glass cabochons
- Oval bronze settings
- Old photographs
- Glossy Accents
- 5mm bronze jumprings
- Bronze headpins
- Bronze beadcaps
- Clear crystal AB droplet beads
- Clear crystal AB bicones
- Topaz crystal beads
- Bronze curb chain
- Needles and pins
- Scissors
- Sewing machine
- Wire cutters
- Round nose pliers
- Chain nose pliers



## DON'T MISS!

Next month *Su's* autumn inspired necklace







### STEP 1

The finished dimensions of the collar are 10cm high x 38cm long. Cut a panel of fabric measuring 22cm high x 112cm wide. Fold in half, with the longer sides together, and sew using a 1cm seam allowance. Press the seam open, as shown, so that it lays in the middle of the tube of fabric. Sew from the edge to 2cm in on each end of the tube.



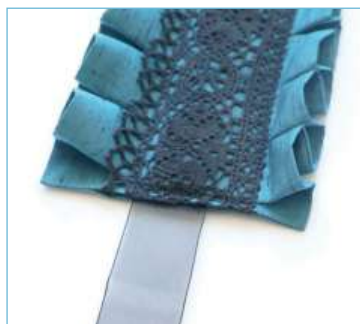
### STEP 2

The gap in each end is left for the insertion of the ends of the lace and the ribbon ties. Trim the corners and turn the collar the right side out. Press the seams, turning the seam allowances at each end inside and pressing them in place. Hold these gaps closed with pins so that the ends don't get pulled out of shape while the fabric is being handled.



### STEP 3

Mark the middle of the two long edges with pins. Then carefully place pins along each edge at 1.5cm intervals. Accuracy is important at this point to ensure that the shape of the collar works out correctly. Starting in the middle, create pleats by folding the fabric so that the pins are matching up. Work from the middle to the ends. Check the length of the collar is correct at this point.



### STEP 4

Pin the lace in place along the centre. Try to ensure that the pattern areas of the lace are the same at each end of the collar. Tuck the ends of the lace into the gaps at the end of the collar along with the ends of the ribbon ties. Sew all around the lace, closing the gaps in the seams and holding the pleats in place.



### STEP 5

Use Glossy Accents to stick the glass cabochons to the photographs. Smooth out any air bubbles. Leave to dry thoroughly and then trim away the excess paper. Glue the cabochons into the settings.



### STEP 6

Use pliers to bend one of the loops around the setting downwards to create a second connection loop at the bottom. Use jump rings to attach the settings to the lace loops of the collar. Position them at the centre of the pleats in the middle of the lace panel, leaving room for chain and dangles above them.

## RESOURCES

Fabric and lace can be found at your local haberdashery  
**Glass cabochons, settings, clear crystal droplets and bicones:**  
[www.mosaic-creativity.co.uk](http://www.mosaic-creativity.co.uk)  
**Bronze chain, findings, beadcaps and Topaz beads:**  
[www.bojanglebeads.co.uk](http://www.bojanglebeads.co.uk)

## CONTACT

[supennick@gmail.com](mailto:supennick@gmail.com)

## Designer tips

- ▶ The necklace can be lengthened. Half of each pleat takes up 1.5cm of the length of the collar and requires 4.5cm of fabric to make it. So to extend the collar by 3cm this would require the collar to be cut an extra 9cm longer and would produce one extra whole pleat.
- ▶ If you are using photocopies of photographs, spray the surface with a fixative (hairspray works well) before applying the Glossy Accents.
- ▶ If you want a less Halloween, and more feminine, feel to the necklace try substituting the cabochons and settings with antique-style flowers.







## STEP 7

Create two sets of dangles for each pleat. Thread a bicone onto a headpin, trim the wire, and turn a loop in the end with round nose pliers. Repeat for the required quantity. Thread a bead cap, a crystal droplet and a Topaz crystal onto a headpin, trim the excess wire and form a loop with round nose pliers. Repeat to create the required quantity.



## STEP 8

Cut two lengths of curb chain for each pleat. One containing 12 links and the other containing 18 links. It is easier to work with smaller lengths of chain than try to use them in one length. The links will also lay flatter this way. Use jump rings to attach the lengths of chain between the pleats of the collar. Include a bicone dangle in each one.



## STEP 9

Attach the droplet dangles to the bottom pleats of the collar with jump rings. Attach them high enough up the lace so that the dangle will not fall between the folds of the pleats and be hidden. Tie the ends of the ribbon into a bow to finish the collar.

## Fashion Inspiration

£25,  
[www.laredoute.co.uk](http://www.laredoute.co.uk)

## Extra Projects Make a cuff and earrings

### CUFF

Create a cuff to match by cutting the same width of fabric and adapting the length to fit the wrist. Construct and decorate in the same way.

### EARRINGS

Use beads from the collar to create matching earrings by attaching two of the dangles together with jump rings before fixing them onto earring wires.



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# LILITH'S DESIRE

*Create a stunning Gothic necklace worthy of Lilith herself, with silver-tone components, and blood red glass cabochon.*

*By The Clockwork Jewel*

The Clockwork Jewel uses mixed media, vintage watch parts, broken jewellery, book pages and found materials and mixes them with resin/polymer clay/Sugru to produce completely unique, new pieces.

The Gothic theme immediately conjures up visions of a sumptuous necklace in my mind, with ruby coloured jewels a must. One fit for Lilith herself – the original Queen of the vampires!

## MATERIALS

- 2 x pieces of Sugru mouldable glue, slightly smaller than the inside of both bezel settings
- Large ornate bezel with holes in the frame
- Smaller ornate bezel
- Red glass cabochon
- Small piece of tin foil
- 1 x oblong red glass bead
- 1 x silver-plated headpin
- 2 x ornate connectors
- A selection of large and smaller jumprings (approx 5mm–7mm)
- Lobster clasp
- Extender chain 3cm long
- Textured 3mm x 4mm silver-tone chain
- Themed charm – Vampire Teeth
- Round nose pliers
- Flat nose pliers
- Wire cutters
- 2 x small bead caps

## RESOURCES

**Sugru:** [www.sugru.com](http://www.sugru.com)  
**Filigree connectors:** [www.stores.ebay.co.uk/becharmedstore](http://www.stores.ebay.co.uk/becharmedstore)  
**Bead caps:** [www.stores.ebay.co.uk/sarajanejewellery](http://www.stores.ebay.co.uk/sarajanejewellery)  
**Bezel settings:** [www.stores.ebay.co.uk/BEADSEWGOOD](http://www.stores.ebay.co.uk/BEADSEWGOOD)  
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**Chain:** [www.stores.ebay.co.uk/beadsneedsuk](http://www.stores.ebay.co.uk/beadsneedsuk)  
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## CONTACT

[folksy.com/shops/TheClockworkJewel](http://folksy.com/shops/TheClockworkJewel)  
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## STEP 1

Soften the Sugru with your fingers for a few minutes, then press a piece of it into the largest bezel, to fill the inner oval. Press the smaller bezel on top. Stick some silver foil to the back of your glass cabochon. Then take another piece of Sugru and do the same with the smaller bezel and press the red glass cabochon on top.



## STEP 2

You have thirty minutes in which to re-work the Sugru, and then you need to leave it for 24 hours to completely cure. Make sure that none of the Sugru can be seen around the edges.



## STEP 3

Take a silver-plated headpin and thread a small bead cap onto it, followed by a long oval red bead. Add another bead cap, then snip off the rest of the wire with wire cutters, leaving enough to form a loop with the pliers. Bend the end into a loop with round nose pliers. This is now your jewel drop.



## STEP 4

Once the Sugru has completely cured, attach the looped end of the jewel drop to the bottom of the focal piece using a jumpring, flat nose pliers and round nose pliers (sizes will vary depending on the size of the holes in your bezel).



## STEP 5

Cut the chain into two 1cm lengths, and two 13cm lengths using wire cutters, and then use jumpings to attach the smaller chains to the focal piece and connectors, and the larger chains to the other end of the connectors.



## STEP 6

Attach the clasp and the extender chain with jumpings, and finally use another jumpring to attach a themed charm – in this case vampire teeth – to the end of the extender chain.



## Extra Projects Make earrings and a ring

### EARRINGS

Attach two ornate filigree connectors to some silver-plated earwires. Make two blood red glass drops the same as the one attached to the focal jewel on the necklace. Use two jumpings to attach them to the other end of the connectors.

### RING

Take a round silver-tone ring setting and fill with the Sugru until it is just proud of the sides. Press a large, deep red acrylic or metal rose into the setting, and cut off any extra Sugru. Leave to cure for twenty-four hours.

## Designer tips

- Try different types of chain for specific effects – a heavy textured chain will look more Gothic than a fine, small linked one for instance.
- Sugru is a new mouldable adhesive in clay form that takes away the need for messy liquid/toxic smelling ones, and is very, very strong!
- Rub a very small amount of black acrylic paint over the textured pieces if they are too shiny in tone compared to your other materials.







# BRAIN POWER

*Does this remind  
you of anything?  
This project is simple  
but effective and you  
won't have to use  
your 'grey matter'.  
By Debbie Bulford*

As a teacher and polymer clay artist Debbie is always looking to find designs to introduce people to this addictive medium.

Fold, pleat and coil the polymer clay into a contemporary design. Keeping the colour palette to black, white, gold and silver means this creation can be worn through every season.

## MATERIALS

- Kato Polyclay in Black, White, Gold and Silver
- Pasta machine
- Sponge
- 4.5mm round cutter
- 3mm black leather cord
- Cord endings
- Glue

## RESOURCES

**Kato Polyclay:**  
[www.jewellerymaker.com](http://www.jewellerymaker.com)  
**Cord fastenings:**  
[www.cjbeads.co.uk](http://www.cjbeads.co.uk)

## CONTACT

[www.sodebbiebulford.com](http://www.sodebbiebulford.com)  
[debbiebulford@aol.com](mailto:debbiebulford@aol.com)



## STEP 1

Remember to condition (soften) your clay before you start your design. Mix even quantities of black and gold to produce an old gold shade of polymer clay.



## STEP 2

Feed each shade of polymer clay through your pasta machine on the thickest setting, layer black, white and old gold on top of each other then pass them through the pasta machine again on the thickest setting. Cut into strips approximately 5mm wide.



## STEP 3

Feed black and silver polymer clay through the roller on the thickest setting, place one on top of the other and press the sponge into the silver side. This will give a texture to the reverse of the pendant. Cut a circle using a 4.5mm round cutter and place onto a mould. I have used the base of a drinks can.



## STEP 4

Take the strips of clay and start to fold, pleat and coil. Using the layered polymer clay cut a 3cm strip then roll around a pencil or knitting needle to give the correct sized hole for the cord. Place the bail on a domed base and bake this and the main pendant together according to the manufacturer's instructions.



## STEP 5

When baked, liquid clay can be used as a glue to stick the two baked pieces together. When dry, lightly sand and buff the design.



## STEP 6

Cut the piece of leather to size, glue a cap onto one end, feed on your pendant then glue the other end of the fastening to the other end of the leather.

## Designer tips

- When cutting your designs, make sure your cutters are sharp and seamless to give a professional finish.
- Add a texture to the reverse of your designs so you won't have to sand them.
- Condition all your polymer clay to the same consistency to prevent your designs cracking whilst baking.

## Extra Projects Make earrings and a ring

### EARRINGS

To complete the design, add a pair of earrings using the same technique as the pendant, but on a smaller scale.



### RING

For the ring, use a bezel ring finding then add a layer of polymer clay as a base for the coils. Bake as per the manufacturer's instructions.







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Cufflinks by Josef Koppmann

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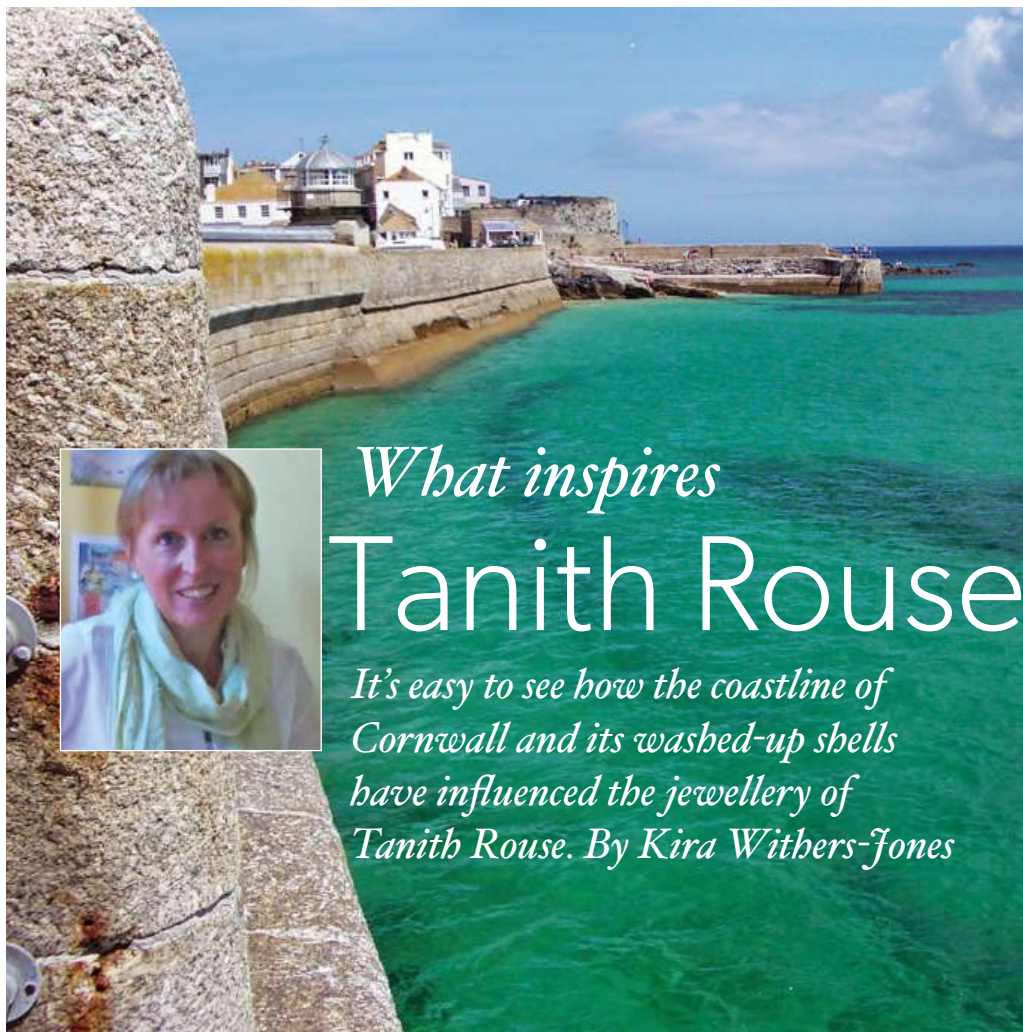
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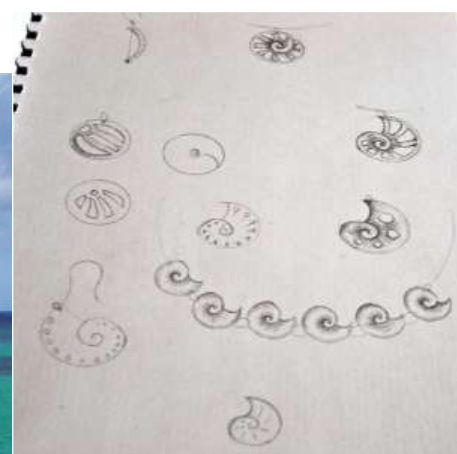
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# What inspires Tanith Rouse

*It's easy to see how the coastline of Cornwall and its washed-up shells have influenced the jewellery of Tanith Rouse. By Kira Withers-Jones*



Sketchbook



Black and silver studs



Limpet and shell

## WHAT INSPIRES ME

My favourite inspirational place is St Ives in Cornwall, where I try and visit at least twice a year. I love the big skies, the blue/green sea, the abundance of shells and even the cheeky seagulls. Many of my designs are nautically inspired and one of my more recent ones came from my love of limpets. At first glance a limpet shell looks fairly mundane but if you look closely, it has tiny little shapes attached to it, which is how my circle pendants with smaller riveted circles came about. When I'm not by the sea, I have scrapbooks full of images that inspire me and sketchbooks where I scribble down my ideas and play around with shapes and spirals.

## MY STYLE

My jewellery is made from anodised aluminium. If you imagine aluminium to be like skin with pores, the process of anodising opens up the pores using electric current and acid. While the pores are open, they can absorb colour which I add using special dyes and inks. Once I'm happy with the colours, I heat the aluminium to close up the pores and seal in the colour. Sometimes I don't really have a

plan, I just dye the metal and play around with colours, patterns or prints before deciding on what the final design will be.

All my designs are cut out by hand using a piercing saw; I love saw piercing, I find it strangely relaxing! I've always been more interested in the aesthetic value of materials rather than the intrinsic, so I treat aluminium the same way as I would a piece of precious metal, filing the edges and smoothing them down with wire wool.

## MY DESIGNS

As a child I loved to look through my mother's jewellery box. It was full of jewellery from the Art Nouveau/Art Deco period which had belonged to my grandmother. I later became fascinated with the construction of jewellery, often taking it apart and altering it to how I felt it should look. Eventually I did a foundation course at my local art college where I specialised in jewellery and this led me on to study for a degree at the Birmingham School of Jewellery.

## CONTACT

[www.folksy.com/shops/dare2dream](http://www.folksy.com/shops/dare2dream)  
[tanithray@hotmail.com](mailto:tanithray@hotmail.com)



Seagull cloud



Rainbow shells



Before studying Silversmithing in the 1970s, Clare had a year's work experience with two traditionally trained jewellers, who taught her the importance of being able to use a piercing saw.

Clare lives close to a medieval Gothic church and took a photo of one of the windows as a starting point for this pendant. The design is pierced out of silver sheet and she has used a ready-made setting for the garnet. The faceted cabochon garnet has a medieval feel to it and works well in this design.

### MATERIALS

- ▶ Drawing paper
- ▶ Pencil
- ▶ Tracing paper
- ▶ Printer/copier
- ▶ Contact adhesive glue
- ▶ 1mm x 30mm x 30mm Sterling silver sheet
- ▶ Piercing saw
- ▶ 3/0 saw blades
- ▶ Files
- ▶ Abrasive paper
- ▶ Needle files
- ▶ 1mm drill bit and high speed drill
- ▶ 1 x 8mm round readymade Sterling silver stone setting
- ▶ 1 x 8mm round faceted cabochon garnet
- ▶ 1 x 1mm Sterling silver jumpring
- ▶ Hard and easy silver solder
- ▶ Flux
- ▶ Soldering hearth and tools
- ▶ Soldering torch
- ▶ Safety pickle
- ▶ Nylon scouring pad
- ▶ Scrap silver wire
- ▶ Oxidising solution
- ▶ Blu tack
- ▶ Rolling bezel setter
- ▶ Red cord



### STEP 1

Look at a photo for inspiration for your design. Draw out half the design along a line and copy onto tracing paper. Flip the tracing paper over and copy half the design onto the other side of the line. You now have a symmetrical drawing. Draw a thin border around the shape. Photocopy the tracing and cut out the photocopy.



### STEP 6

Drill a hole in the middle of the setting and cut out the middle. This will make it easier to put the stone in position. If you accidentally put it in at an angle, you can push it back out again and redo it. The hole will also let light into the stone and the colour will show more when worn.

### Designer tips

- ▶ Instead of setting a stone, the setting could be filled with red sparkle resin. In which case, do not drill and cut a hole in the setting or the resin will leak out.
- ▶ The pendant could have a polished rather than an oxidised finish.
- ▶ You could hang the pendant from oxidised silver chain instead of cord.

# SILVER AND GARNET

*Make an elegant oxidised silver pendant set with a faceted cabochon garnet. By Clare John*



## STEP 2

Put a contact adhesive on the back of the cutout photocopy and silver sheet. Let it dry a little. Push the cutout onto the silver sheet and let it dry completely. Mark and drill holes in the middle of the drawing and inside the side pieces. Draw a loop at the top of the pendant and drill a hole in that too.



## STEP 3

To make it easier to cut out the middle of the pendant, cut round the outside edge first. Do not force the saw but gently 'stroke' it up and down. If it sticks, then lubricate it with either beeswax or a little saliva. When it is cut out, file the edges smooth and finish them off with abrasive paper.



## STEP 4

Undo one end of the piercing saw and put the saw blade through a drilled hole and do up the saw again. Carefully cut out inside the shapes and the middle of the design. Clean up the cut edges with needle files and check that the setting will fit in place. If it is too tight, file some of the silver until it is a good fit.



## STEP 5

Put the pendant onto a soldering block and put the setting in place. Put plenty of flux on the join between the setting and the pendant. Heat everything until it glows red and add some hard silver solder and wait until it runs silver in the join. Let it cool and solder a jumpring through the loop at the top of the pendant. Pickle and wash the pendant.



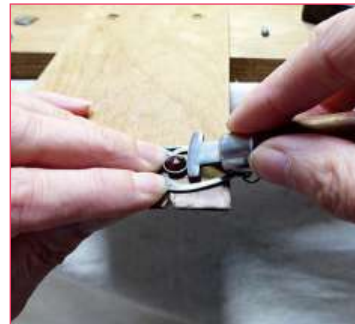
## STEP 7

Tidy up any rough parts of the pendant with needle files and abrasive paper. Rub down all the surfaces you can reach with a nylon scouring pad, which will give the surface a satin finish. Put some wire through the jumpring and dip the pendant into oxidising solution until it is as dark as you want it to be. Rinse thoroughly.



## STEP 8

Using Blu tack, put the stone into the setting. The Blu tack will help you get the stone out again. The setting should not be more than 2mm above the base of the stone, so file it down until it is about that height, then clean with abrasive paper. Put the stone in the setting and make sure it is sitting evenly on the base of the setting.



## STEP 9

Use a rolling bezel setting tool to push the setting in on one side. Turn the pendant round 180 degrees and push the setting from the opposite side. Turn 90 degrees and do the same and then 180 degrees again. Once the stone is in position you can push the setting all the way round so that the stone is fully and evenly set. Hang the pendant from red cord.

## Extra Projects Make earrings and a ring

### EARRINGS

To make earrings, follow all the steps, on a smaller scale, but do not solder a jumpring in the top loop – add earwires.



### RING

To make a ring, draw out the same design on a smaller scale either side of a drawing of the setting and extend in a straight line for a ring shank. Cut out the design, bend the silver round and solder into a ring. Solder on the setting following Steps 7–9.



## RESOURCES

Sterling silver sheet, readymade Sterling silver stone setting, faceted cabochon garnet, red cord and tools:  
[www.kernowcraft.co.uk](http://www.kernowcraft.co.uk)

## CONTACT

[info@resin8.co.uk](mailto:info@resin8.co.uk)  
[www.resin8.co.uk](http://www.resin8.co.uk)



# PARLOUR GAMES

*Find inspiration in cautionary tales and old childhood poems to make jewellery worthy of a B-movie horror heroine!*

*By Linzi Alford-Buckmaster*

**L**inzi owns MagPie In The Sky Designer Jewellery. Having trained in silversmithing, Linzi has been making jewellery for five years and her first book *Jewelry for all Seasons* was published last year.

Linzi was inspired by the poem *The Spider and the Fly* written by Mary Howitt in 1829 for this Gothic horror creation. Most people know the first line: "Will you walk into my parlour?" said the Spider to the Fly. The poem is a cautionary tale of a trap, disguised with flattery and seduction!

## RESOURCES

**Brass stampings and fluted up-eyes:** [www.bsueboutiques.com](http://www.bsueboutiques.com)

**Tierracast clasp:** [www.thebeadstore.co.uk](http://www.thebeadstore.co.uk)

**Round link chain:** [www.bigbeadlittlebead.com](http://www.bigbeadlittlebead.com)

## CONTACT

[www.magpieinthesky.co.uk](http://www.magpieinthesky.co.uk)  
[www.facebook.com/magpieinthesky](http://www.facebook.com/magpieinthesky)  
[linzi@magpieinthesky.co.uk](mailto:linzi@magpieinthesky.co.uk)

## MATERIALS

- 9cm x 3.5cm bat brass stamping
- 54mm spider and fly domed brass stamping
- 34mm x 36mm spider stamping
- 40cm round linked chain
- 2 x 12mm fluted edge up-eyes (on reverse of bat stamping)
- 40cm x 2.5mm black ball chain and ends
- 70cm x 2mm faux suede thong
- 70cm waxed cord
- 70cm sari ribbon
- Large Tierracast classic hook clasp
- 3 x 14mm jumprings
- 50mm headpin
- 2 x 5mm bronze jumprings
- 10mm acrylic heart bead
- 6mm bicone
- Bronze glue-on bail
- File or emery board
- Round nose pliers
- Bent nose pliers
- Chain nose pliers
- Reverse action tweezers or peg
- Wire cutters
- 2-part jewellery glue
- Instant glue or clear nail varnish to seal knots



## STEP 1

File the parts of the stampings to be glued together to roughen the join. Mix the glue and position the spider stamping onto the round spider web stamping. Clamp into place using reverse tweezers or a household peg. Glue the up-eye loop attachments to the rear of the bat (alternatively drill/punch holes) and clamp. Glue the bail to the reverse of the spider web stamping. Leave to dry.



## STEP 2

Attach the ends of the chain to the large spider web stamping using a 14mm jumping through the bail.



## STEP 3

Fasten the bat to the chain at the sides of the necklace by turning it face down and using 5mm jumprings to attach through the chain links and the up-eyes.



## STEP 4

If your chain is to be a choker check the length now and remove any excess chain links. Attach the clasp to the ends of the chain with jumprings.



## STEP 5

Thread the lengths of faux suede thong, waxed thread and sari ribbon starting at the centre point above the spider and web. Thread through as many chain links as you wish, going behind the bat stamping and up to the large jumprings at the fastener. Make a simple beaded heart drop by threading a heart bead and bicone bead onto a headpin and making a wrapped or simple loop and attaching with a chain link or jumpring to the centre of the ribbon.



## STEP 6

Thread the ball chain through in the same way as the ribbon. Attach at each end with a connector and a jumpring threaded through one hole of the ball end connector. Knot the ribbon, thong and waxed thread ends to secure around the jumprings at the ends of the chain. Tie in bows and secure with glue dab. I left the sari ribbon ends loose after knotting to tie in bow for extra drama whilst worn.

## Extra Projects Make earrings and a bracelet



## EARRINGS

A very simple pair of earrings can be quickly made by making beaded drops as before, with beads and hearts on headpins and then attaching to earwires with a jumpring.

## BRACELET

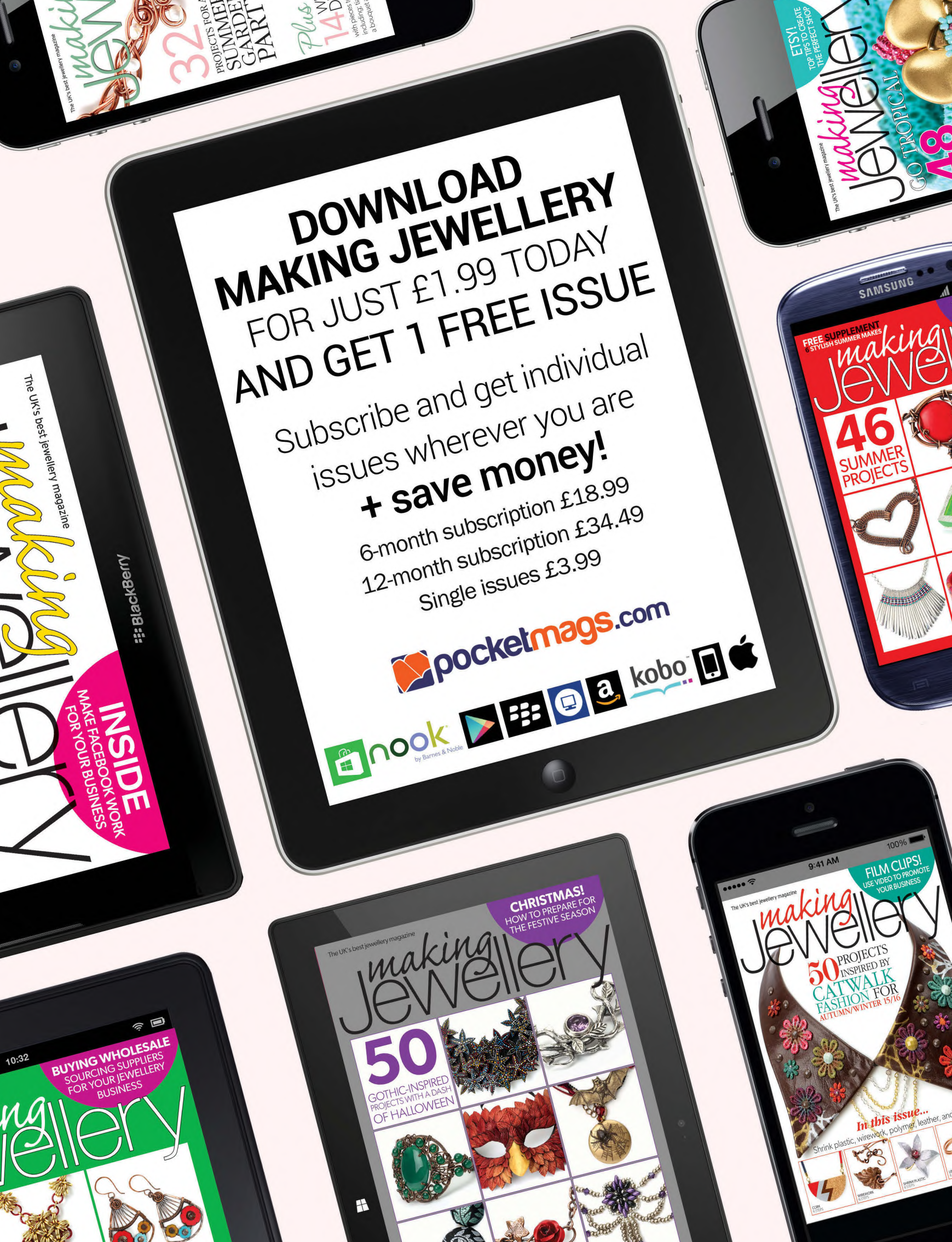
A matching bracelet is easily made using the same techniques in the steps above. Simply measure a length of chain to fit the wrist and add thong, ball chain and string lengths. Attach a clasp to each end of the chain and a beaded drop and bow of ribbon to finish.

## Designer tips

- When using ball chain ends as regular connectors squeeze the ends tightly closed together with pliers so they don't slip off the jumprings.
- Add a dab of instant glue or nail varnish onto knots in ribbon, thong and waxed string to prevent them from coming undone.







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# FIERCELY FEMININE

*Create a gorgeous Gothic-inspired acrylic cuff.*

*By Hannah Clare Oxberry*

**H**annah Clare runs her own business, Wild Berry Jewellery, as well as working as a Product Manager for Jewellery Maker. She has been designing jewellery for six years following training as a Silversmith and Gemmologist. Hannah particularly enjoys working in acrylic and resin, as she loves the bright and bold statement looks that are achievable with these mediums.

The inspiration for this project came from the sumptuous patterns seen in Gothic revival wallpapers; the bold patterns make for great design elements. Using gemstones to mimic these patterns creates a really interesting look.

## MATERIALS

- 1 x A5 sheet of frosted acrylic
- 1 x 15 by 12mm oval ruby cabochon
- 15 x 5mm x 3mm to 3mm x 1mm graduated faceted ruby rondelles
- 100 x 4mm faceted black agate rounds
- 6 x 2mm faceted black agate rounds
- Jeweller's saw with fine blade
- Rough file
- Fine file
- Sanding sponges
- Dremel® hand held drill with drill bits
- Metal bangle mandrel
- Hypo cement glue

## RESOURCES

[www.jewellerymaker.com](http://www.jewellerymaker.com)

## CONTACT

[www.wildberryjewellery.com](http://www.wildberryjewellery.com)  
[info@wildberryjewellery.com](mailto:info@wildberryjewellery.com)



## Designer tips

- Always double-check the fit of your gemstones before gluing them in place to ensure they fit in the drilled holes.
- If you spill any excess glue onto the acrylic sheet, simply remove this using baby wipes.
- Check the gemstones are secure by tapping them lightly once the glue has fully dried, you can easily reset any loose ones.



## Project *Intermediate*



### STEP 1

Create a template by drawing out a 150mm x 60mm shape for the base of the cuff bracelet. Take your feature gemstone, in this case a ruby cabochon, and construct your design around this central piece. It is a good idea at this stage to see how your gemstones will fit your design and make any amendments accordingly.



### STEP 2

Once you are happy with the design you are ready to cut out the bangle. Keeping the protective layers on the acrylic sheet, mark out a 60mm x 150mm rectangle. To minimise the amount of cutting and finishing, position your rectangle using two edges of the acrylic sheet. Cut out the rectangle using a jeweller's saw and fine blade. While cutting; keep the saw straight to minimise drag, the acrylic will cut easily with little pressure applied.



### STEP 3

File the edges of the piece to remove any saw marks and to ensure the piece is even. Start by using a rough file and to the finer one to smooth the edges. Round the corners of the bangle as well to give a neat finish. Use sanding sponges finally to remove file marks and to give the acrylic edges a high shine finish.



### STEP 4

Place the cut out bangle shape over the paper template you created in Step 1 and secure in place with sticky tape. Using a hand held drill, drill guide holes into the sheet following the template pattern. Make sure to only drill the surface of the sheet. Switch drill bits to a ball drill and enlarge the drill holes to a size that allows the gemstones to sit comfortably within.



### STEP 5

Remove the protective plastic on the surface of the acrylic sheet and place the bangle in an oven at 150°C for 5–10 minutes. This softens the sheet enough to make it malleable. Using protective gloves remove the bangle from the oven once it is soft enough and form it into a cuff shape using a metal bangle mandrel. Be sure to hold the acrylic in place while it cools; this will ensure the bangle keeps its shape. If you need to adjust or remould the bangle, simply place it in the oven again. The acrylic will revert to its original flat shape, allowing you to rework it.



### STEP 6

Once the bangle has fully cooled you are ready to set the gemstones. Use cement glue with a precision tip to distribute the glue into the drilled holes. Let the glue go slightly tacky before introducing the gemstones. Work around the whole bangle adding the gemstones to complete the design. Leave the piece 24 hours before wearing to ensure the glue has fully dried.



## Extra Projects Make a pendant and earrings

### PENDANT

Cut out a 30mm x 60mm rectangle of acrylic sheet. Take a section of the pattern template and drill guide holes into which your gemstones can sit. At the top of the pendant drill two holes, loop 7mm jumpings through these holes. Then attach 450mm of chain each side and a clasp. On the bottom of the pendant drill three holes of equal distance apart and loop 7mm jumpings through them. On to the jumpings attach lengths of chain, 20mm each side and 30mm in the centre. Finally to the bottoms of the chains add a top-drilled faceted drop shape black spinel using 0.4mm silver-plated copper wire and a wrapped loop.

### EARRINGS

Repeat the above process to create matching earrings. The earrings should measure 30mm x 30mm and should hang from a 60mm length of chain attached in the middle to a shepherd's hook earring finding.





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# FOCUS ON RESIN

*This month Sue has teamed up with Fiona Potter, renowned designer of beautiful resin jewellery and owner of Fi's Fusion, a website dedicated to all things resin, to bring you some must-have products for resin jewellery makers.*

*By Sue Mason-Burns*



## DOMING RESIN

By now you will need to replenish your resin supplies. Here's a handy set of resin and hardener in larger quantities perfect for doming and using with all manner of bezels and moulds. This set is priced at around £28, which is great value for money. While you're stocking up on resin, why not check out the range of transparent coloured resins available. Beautiful coloured resin that can be diluted for a lighter colour effect, or mixed to create your own custom colour. Coloured resin will set you back £4.45 for a 20g bottle.

All products available from [www.fisfusion.uk](http://www.fisfusion.uk)



## STARTER KIT

If you're just starting out with resin, you will need some basics to get going with. What better way than to use a kit put together by an expert? This excellent starter kit comprises of some resin and hardener to get you started, accurate weighing scales (a must to get the resin mix right), four mixing sticks, two 60g and two 30g mixing pots, two large and two small bezels. This very handy kit is priced at £27.50 and will kick-start your new addiction in jewellery making.

## HAND PROTECTION

A very important thing to always keep in mind when working with resin is that you are dealing with chemicals. Toxicity is low, but you still need to keep safety in mind. While working with the resin, a product such as Travabond is invaluable in preventing the resin and hardeners from causing skin irritation. A 100ml tube will set you back £8.75. When you've finished your resin creations, you will inevitably need to clean up. Fiona highly recommends Resolve Hand Cleaner, a gentle cleaner with a slight graininess to help remove any residue. A 50ml bottle costs £6.25, which will last, as a little goes a long way with this cleaner. If you require a lanolin-free product, you could go for a tube of Lindesa. Priced at £6.50, this will give you all the protection you need, without lanolin, which can cause skin irritation for some.





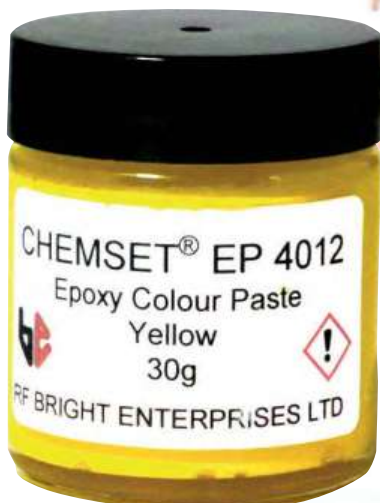


### BEZELS AND BAILS

Your starter kit has given you a taste for what you can make with resin, so now you are going to need some more accessories to help you to create your masterpieces. You will find a plethora of bezels and bails in a variety of colours, shapes and sizes. With prices starting as low as 50p, you can afford to stock up on all your accessories for future projects.

### EMBELLISHMENTS

Now that you've got the hang of working with resin, you're going to want to embellish it, colour it, make it sparkle and generally just make it yours. Add colour paste from the vast range of colours available to your resin for an opaque colour. Add German Glass Glitter to make your own druzy effect. Why not try out a product like Kroma Crackle, a semi-opaque gel that dries white with a crackle pattern? The thicker the application the deeper the crackle. Kroma Crackle can also be coloured with acrylic paints. Accessories to use with your resin creations are available at prices ranging from as little as £3.50 for the German Glass Glitter to £8.99 for a tube of Kroma Crackle.



### Here are Fiona's top tips for working with resin:

- Irrespective of the brand of resin, make sure it is measured accurately according to the manufacturer's instructions and make sure it is thoroughly mixed.
- Ensure the working area is clear, keep away from sunlight and don't work outside – resin is sticky and attracts dust and airborne particles.
- Time! Make sure you have sufficient time to work with your mixed resin – I even switch the phone to silent so I can concentrate fully!
- Identify a clear surface where your resin pieces can sit undisturbed with a dome or box placed over them while the pieces cure. This will keep them free from dust, pet hairs and other airborne particles.
- Have a design in mind and before you start working collect together the resin and hardener, moulds or bezels, mixing pots, sticks and scales, coloured resin and/or colour pastes; and inclusions such as photos, charms, gemstones, sequins etc.
- After mixing, leave the mixture for a few minutes to let the majority of any bubbles that were introduced while mixing dissipate.
- Keep a spare mould to hand, then if you have any leftover clear resin you can put in a window to start a new project.
- If you are using bezels make sure the bail sits over the edge of an acrylic sheet or block to keep the resin level.
- Don't over fill your bezels – spilt cured resin can be cleaned up but can spoil the appearance of your piece.
- If you are using organic matter make sure it has been thoroughly dried before you start.
- Always protect your hands with a good hand cream such as Travabond or Lindesa (which is lanolin-free) before you start working with resin and make sure you wash your hands thoroughly when you have finished. Resolve is a fantastic gentle grainy cleanser, which is fabulously kind to your hands.



# SILVER PLATING SOLUTION

*Prepare to be amazed with this incredible product from the lovely people at Kernowcraft.*

*By Clair Wolfe*

## THE PRODUCT

The Walsh Silver Plating solution is a 150ml bottle of non-toxic solution that contains pure silver and is used to plate and re-plate most metals.

## WHAT DOES IT DO?

It makes you rub your eyes in disbelief! It is definitely one of those unassuming products that you may overlook if you have never used it before. But it does exactly what it says it will do on the instructions, and furthermore it does it quickly and easily. It is a solution that can be used to add a layer of silver plate to most metals.

## WHAT IS INCLUDED?

The solution arrives in a 150ml bottle with a screw top lid. The instructions and information are on the side of the bottle and it really is an all-inclusive product that is ready to use.

## HOW GOOD ARE THE INSTRUCTIONS?

The instructions are straightforward and easy to follow. The silver on black background makes it nice and clear, and the text isn't so small you have to reach for your magnifying glass to read it. Kernowcraft have also created a fabulous and informative page on their website, which will answer the majority of questions you may have.

## VALUE FOR MONEY?

The solution is just under £20, which may seem a lot for a small bottle of solution, but you only need a small amount to plate each item, making it very good value for money indeed. This one bottle would be able to plate a whole load of treasures before it ran out, but do make sure the lid is replaced and tightened, so there is no risk of spillage.

## HOW EASY IS IT TO USE?

This has to be one of the easiest products I have ever had to put through its paces. It really does seem to be fool proof. All you do is: shake well, add to a small section of cloth or sponge, rub this into the surface of the metal being plated and then buff with a soft polishing cloth.

## RESULTS

The results are really very impressive. It's a little bit magical and you'll be looking for all sorts of things to plate next. The colour change happens before your eyes, there is no waiting or hard work to do before seeing the results. The silver colour produced is just that, a true silver colour. I re-plated a ring I had bought on holiday when I was 16, it was old and tarnished and the plate had completely worn away in some places. As I sit here typing this I am wearing a 26-year-old ring, which looks as fresh as the first day I put it on. What a wonderful product to give new life to old pieces of sentimental jewellery.

## OVERALL SCORE

I know I keep giving high scores to the products in recent months, but I am very fortunate to be sent amazing products to test. I have to be honest, I did wonder why on earth I would need this solution in my workroom as I do tend to work with silver. But having used it and seen the incredible results on copper, brass, base metal and re-plating old silver plate, I am sold! I'm already thinking of ways this solution could be used in my work. My only added advice on using this product is to wear gloves as suggested, as I am sporting some rather attractively stained fingers!

## SCORE

★★★★★★★★★★

## COST

£19.95 (inc. VAT)

## RESOURCES

[www.kernowcraft.com](http://www.kernowcraft.com)  
[info@kernowcraft.com](mailto:info@kernowcraft.com)  
01872 573888

## ABOVE:

Brass results





1. Plating solution



2. Directions



3. Cleaning metal



4. Shaking to mix



5. Working solution into metal



6. First rub over



7. Working into design



8. Brass



9. Copper items



10. Copper results



11. TCopper results



12. Copper and brass half plated



13. Re-plated ring



14. Results



15. Stained fingers!





This month Joan offers a collection of treasures that have combined earthy, edgy, moody textures and colours. Here we feature a variety of media including blue and classic cognac stones set in gold and silver metals which have been worked into statement pieces that offer inspiration for all our jewellery makers.

Stone Encrusted Detail Necklace, £10  
[www.bonmarche.co.uk](http://www.bonmarche.co.uk)

#### CONTACT

Joan Gordon  
[creativelifemagazine@gmail.com](mailto:creativelifemagazine@gmail.com),  
07545 225753

# TRENDS

*This selection of jewellery designs embodies the colours and trend predictions that have rocked European catwalks this season.*

*By Joan Gordon*



#### CERAMIC

These ceramic brooches in a variety of patterns and colours, featuring boats, bikes and street scenes are finished with a smooth shiny glazed surface. The brooches are made entirely by hand from earthenware clay in Cornwall UK. The pin fastener has a safety catch for added security. These fun playful pieces reflect the soft muted colours of blue and dusty pink, which are popular this season. Polymer clay jewellery makers may be inspired to try their hand at photo image transfer to add visual interest to their work.

Bikes and Boats Brooches, £10  
[www.stockwellceramics.co.uk](http://www.stockwellceramics.co.uk)





## MIXED MEDIA

One of the hottest trends this season is oversized accessories. Layers upon layers of bangles, cuffs and necklaces add drama to almost any outfit. Luxury looking jewellery needn't cost a fortune. This geometric base metal cuff set with synthetic stones looks stunning but at only £16 it is the perfect accessory to add to a seasonal and disposable wardrobe. Cuffs are worn stacked up arms to and above the elbow, so be sure to add several to your mix and match collection.

Cuff, £16

[www.next.co.uk](http://www.next.co.uk)

### Designer tips

- Combine warm and cool tones that complement each other to make a range of stackable rings and bracelets.
- Try your hand at enamelling or adding a new media such as polymer clay to your collection. Look at YouTube for inspiration and product knowhow.
- Use chain to enhance your jewellery projects. Drape it, link it or wrap it to add visual interest to your focal pieces.

## FAUX GEMS

Champagne and brown coloured diamonds have taken a back seat to the new yellow, pink, red and blue precious stones that are featuring in harlequin designs. These earrings are a lovely example of how cognac coloured stones can offset aquamarine faux stones and blue enamelled metal. The unusual combination of square, round and elliptical shapes linked together, form a tactile piece that is full of movement yet uniform and visually pleasing.

Earrings, £10

[www.next.co.uk](http://www.next.co.uk)



## CHAIN

While many of these trends have been spotted before, there are quite a few that offer up a new innovation into the fashion world. The biggest trend when it comes to working with chain is to make it the focal point rather than just a linking medium. Chain may be used to embellish beads, draped in layers as illustrated here or made into vertical drops. Statement earrings and necklaces continue to steal attention and can easily be incorporated into a basic wardrobe to make every day ensembles pop.

Half Hoop Chain Drop Earring, £6.50

[www.dorothyperkins.com](http://www.dorothyperkins.com)

## ROSE GOLD

From his Bigger Beasts collection comes this stunning statement piece from Bill Skinner. The Galloping Horse Bracelet is a unique item of jewellery, hand-carved and featuring twelve rose, gold-plated galloping horses. It fastens with a magnetic clasp. Bill Skinner is a well-regarded jewellery designer in the world of fashion, having worked with big names such as Vivienne Westwood and Asprey. His own studio now crafts a range of stunning, handmade jewellery with pieces inspired by the natural world.

Bill Skinner Galloping Horse Bracelet Rosegold, £95 [www.cotswoldtrading.com](http://www.cotswoldtrading.com)





# DISCOUNTS & GIVEAWAYS

*To take advantage of these great offers, visit [www.craftsinstitute.com/making-jewellery](http://www.craftsinstitute.com/making-jewellery).*

*Follow the instructions given below and enter to make sure you don't miss out!*

*For closing dates see individual competitions.*



## ULTIMATE BEADING KIT

To celebrate the launch of its new website, Bead House is giving away one of its ultimate beading kits, worth £75. The kit includes a great selection of quality findings, beads and tools, such as headpins, jumprings, clasps, crimp beads, beading thread, extender chain, different types of beads, a storage box and more!

[www.beadhouse.co.uk](http://www.beadhouse.co.uk), 01484 485111

**CLOSING DATE 22 OCTOBER 2015**



## GREAT NORTHERN CONTEMPORARY CRAFT FAIR

We have got five pairs of tickets to the fantastic Great Northern Contemporary Craft Fair, taking place at the Old Granada Studios in Manchester from 8 – 11 October. With over 150 artists showcasing and selling their work, this is a fair not to miss.

[www.greatnorthernevents.co.uk](http://www.greatnorthernevents.co.uk)

**CLOSING DATE 24 SEPTEMBER 2015**



## WIREWORK JEWELRY WORKSHOP

Compiled by our very own Editor, this is a must-have collection for any lover of wireworking. From the simple to the more complex, there's something inside for everyone. Five readers can win a copy.

[www.thegmcgroup.com](http://www.thegmcgroup.com), 01273 488005

**CLOSING DATE 22 OCTOBER 2015**



## CRAFT SHOW TICKETS

Visit the fantastic combined Crafts for Christmas and Stitching, Sewing & Hobbycrafts shows this October for your festive crafty fix. Taking place at the SECC in Glasgow from 22 – 25 October, 15 readers can win a pair of tickets.

[www.ichfevents.co.uk](http://www.ichfevents.co.uk), 01425 277988

**CLOSING DATE 8 OCTOBER 2015**



## WORKS AND SUPER TECHNIQUE

This fantastic book by Toshihide Ueeda is available only from distributors of Art Clay and is full of gorgeous inspiration and projects to make with metal clay. Metal Clay Ltd has five copies to give away to our readers.

[www.metalclay.co.uk](http://www.metalclay.co.uk), 01929 481541

**CLOSING DATE 22 OCTOBER 2015**

## DON'T MISS YOUR CHANCE TO WIN THESE FABULOUS PRIZES!

To enter just visit our website [www.craftsinstitute.com/making-jewellery](http://www.craftsinstitute.com/making-jewellery), click on Features, then Competitions, then MJ85 Giveaways, tick the competitions you would like to enter and type in the code MJ85ROM.

**For closing dates please see individual competitions.**

See [www.craftsinstitute.com](http://www.craftsinstitute.com) for full terms and conditions.

## RULES OF ENTRY

The competition is open to UK residents only. Only completed entries received by the closing date will be eligible. No entries received after that date will be considered. No cash alternatives will be offered for any prize. The judges' decision is final and no correspondence can be entered into. The winner will be expected to be in possession of a copy of this issue of Making Jewellery. One entry per giveaway, per household. Please note you can apply for more than one giveaway – please apply for each giveaway separately for sorting purposes (posting entries in one envelope will save on postage). Employees of GMC Publications, their associated companies and families are not eligible to enter. By entering the competition, winners agree that their names may be used in future marketing by GMC Publications unless you mark your entry otherwise. Entries can also be sent via post to: Making Jewellery Giveaways, 86 High Street, Lewes, East Sussex, BN7 1XN.

## FILIGREE

If you're looking to create something a little decadent and ornate, then filigree should be your first port of call. Its popularity was vast between the 16th and 19th centuries and so often conjures feelings of nostalgia and romance, which is perfect for creating Gothic-inspired pieces. This filigree heart pendant from Ang's Attic would make a lovely focal point on a choker or necklace.

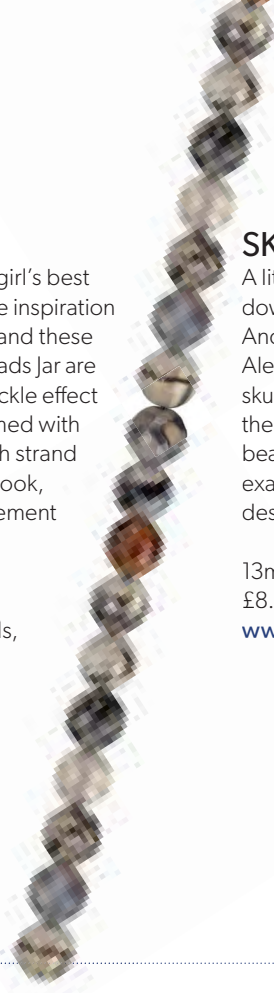
35mm or 50mm Antique Gold-Plated Filigree Heart Pendant, 69p each  
[www.angs-attic.co.uk](http://www.angs-attic.co.uk)



## SPIDER TRAIL

While spiders may not be a girl's best friend, they certainly provide inspiration for some beautiful designs, and these spider agate beads from Beads Jar are no exception. The black crackle effect on each bead's surface teamed with the cool muted tones in each strand gives them a real stand-out look, worthy of being the main element in any piece of jewellery.

8mm Strand Spider Agate Faceted Semiprecious Beads, £4.46 for a 15.5in strand  
[www.beadsjar.co.uk](http://www.beadsjar.co.uk)



## SKULLS

A little cliché perhaps, but skulls generally go down quite well in the world of Gothic design. And thanks to fashion powerhouses such as Alexander McQueen and Vivienne Westwood, skulls are no longer limited in their appeal; quite the opposite in fact. This Swarovski crystal skull bead from Beads Direct is an exceptionally lovely example and demonstrates the beauty of the design, rather than anything too morbid.

13mm Swarovski Crystal Skull Bead in Rose Gold, £8.99 each  
[www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)



# TOP 5

## GOTHIC ELEMENTS

*Go all out Goth with some unique and interesting jewellery components. By Sophie Harper*

With Halloween creeping up on us at the end of the month, it's tempting to hunt down the latest pumpkin, witch, cat and ghoul gimmicks, but this year we're keeping a little more on-trend as we go looking for best in show, Gothic style.

## CAMEOS

Cameos in one form or another have been around since the beginning of time, well civilisation at least, so if you're a fan of olde-worlde artefacts, they don't come more vintage than the cameo. Luckily for us, they're still being produced and so come without the vintage price tag, but are wonderful pieces to add a touch of ghostly charm to bracelets, brooches and necklaces.

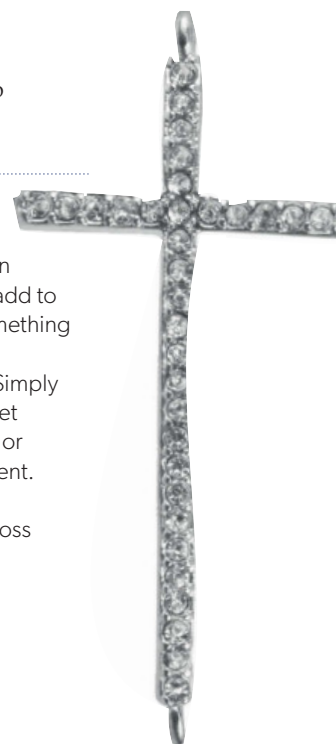
28mm x 21mm Resin Oval Cameos, £1 for two  
[www.thecraftybeggars.co.uk](http://www.thecraftybeggars.co.uk)



## CROSSES

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## DON'T MISS!

*Next month's top five presentation displays*



# GEM SET PENDANT

*Use texture to add interest to your silver  
clay designs. By Joan Gordon*



Working with silver clay can be expensive. Here Joan has created a simple gem set pendant plus earrings using only 9g of PMC3 clay. The pendant is patterned on both the front and the back. If you are new to working with this fascinating medium, you will find this project is both achievable, and inexpensive. If you wish to make matching earrings then make all three pieces at the same time.

## MATERIALS

- 9g packet PMC3 silver clay
- 6 x 5mm silver jumpings
- 2 x short lengths of silver chain
- 1 x zircon clasp
- 1 x PMC3 silver syringe clay
- 1 x pot PMC3 paste
- Badger Balm
- Work mat and texture mats
- Pencil
- 2 x 3mm Perspex spacers
- Perspex roller and Perspex flat roller
- Cutting blade
- Rubber wipe out tools
- 8mm fireproof yellow zircon
- 2 x 4mm white zircons
- Cocktail stick
- Small paintbrush
- Teflon sheet
- Rubber block
- Fine grade sanding papers and jeweller's files
- Hand-held butane kitchen torch and firebrick
- Brass brush and agate burnisher
- Liver of Sulphur gel
- Silver polish

## RESOURCES

**PMC3 clay:**  
[www.cooksongold.com](http://www.cooksongold.com)  
**Fireproof gemstones:**  
[www.delphiglass.com](http://www.delphiglass.com)

## DON'T MISS!

Next month *Joan's beautiful Parisian-inspired autumnal necklace*





## STEP 1

Rub Badger Balm onto the surface of the texture mats, the work surface, your hands and the Perspex roller. Pinch a tiny bit of clay from the 9g packet sufficient for setting the stone and wrap this in plastic. Roll the clay into a long coil of approx. 9cm and then cut it into thirds. Place each clay roll spaced apart onto a prepared texture mat. Lay spacers either side to keep the clay straight. Place the second mat on top and roll firmly from the centre away from you and then from the centre towards you. Lift the mat and tap the sides neat and straight with the spacers.



## STEP 2

Once the clay strips are leather hard, place them on to a Teflon mat. Use a cocktail stick to make three evenly spaced dents on each piece. Leave the clay to completely dry. Once dry, take one strip of clay (for the pendant) and using a fine jewellery drill, make neat holes for attaching the jumprings. File all the edges to make them smooth. For the earrings drill an end hole to link with an earring finding. Add a daub of paste into the centre hole and press a tiny zircon into place. Use a little syringe clay to decorate around the stone to hold it in place.



## STEP 3

To decorate the pendant, unwrap the small pinch of clay and form a neat little ball. Press the base of the gemstone into the clay ensuring that the sides of the clay sit slightly proud of the table (top) of the stone. Smooth the clay with damp fingers and a soft paintbrush to form a rubbed-over setting. Leave it to dry. Once dry, sand and file the setting using jewellery files, supporting the piece on a rubber block. Make the setting as smooth as possible.



## STEP 4

Place a daub of paste in the centre dent on the pendant. Gently press the stone setting into the paste. Allow this to dry until leather hard. Carefully syringe around the join and clean the excess clay off with a damp paintbrush. Dampen and then syringe around the holes either end of the pendant and around the top of the stone. Leave to dry completely. Before firing, clean the excess clay from the stone face. Fire the pendant (and earrings) on a firebrick using a butane torch, moving the flame around it. Once the piece has caught on fire and it glows a soft orange, continue to fire for two minutes.



## STEP 5

Leave the pendant to cool; do not immerse in water as the stone will craze. Place the pendant on a rubber block and brush with a brass brush. Further enhance the finish by polishing it with an agate burnisher. Dip a paintbrush into a pot of Liver of Sulphur and then dip the tip into a cup of hot water. Quickly pass the wet brush over the silver to add a patina. Clean off the excess Liver of Sulphur in clean water. Rub the pendant with a soft cloth.



## STEP 6

Open a folding clasp and one jumpring. Link the jumpring to the back bar of the clasp and also to one end of a short length of chain. Open a second jumpring, pass it through one drilled hole of the pendant and link it also with the free end of chain. Close this connecting jumpring securely. Repeat this action to connect the second length of chain to the pendant and clasp. Close the top jumpring attached to the clasp. Slide the clasp onto a rubber choker to finish.

## Designer tips

- Always wear rubber gloves and a mask when using Liver of Sulphur.
- Use copper or brass clay being sure to follow the manufacturer's firing instructions.
- Omit the stone and paste on punched motifs from the excess clay.

## Extra Projects Make earrings and a purse charm

### EARRINGS

Use leftover textured clay to make earrings. Follow the above instructions for making the pendant only embed small zircons into the clay. Fire as for the pendant, add a patina with Liver of Sulphur if desired, polish then link the silver drops to earring findings.





# BASIC TECHNIQUES

## HOW TO MAKE A WRAPPED LOOP



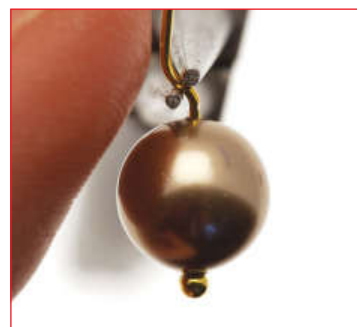
Thread a bead onto a head or eye pin. Grip the wire with round nose pliers next to the bead.



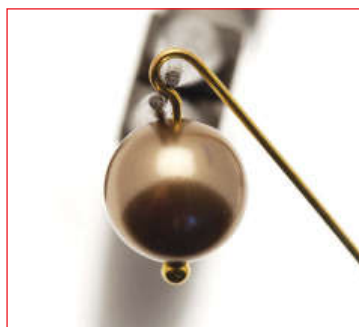
Bend the wire above the plier jaw to a right angle. You will need about 2mm of wire above the bead before the bend.



Move the plier jaws to sit at the top of the bend.



With your thumb push the wire back around the pliers, keeping it tight to the jaw.



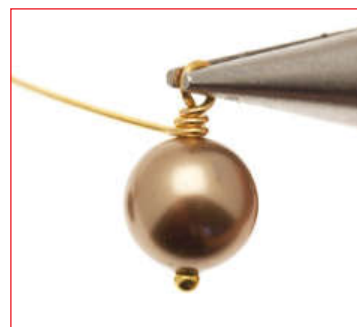
Keep pushing the wire around the jaw until you meet the bead.



Move the pliers around the loop and continue to bend the wire around until it is facing out at a right angle and you have a complete loop.



Use a pair of chain nose pliers to hold across the loop firmly.

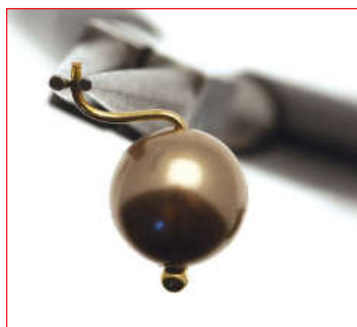


Wrap the wire around the neck of the loop until it meets the bead. Snip off any excess wire and push the end against the coil to finish.

## MAKING A SIMPLE LOOP



Thread the bead onto a head-or-eye pin and cut the pin about 1cm above the bead. Bend the wire to a right angle above the bead.



Using round nose pliers, grasp the wire at the very end and curl it around the plier jaws.



Roll the wire around to meet the bead. If it does sit centrally move the plier jaws around the loop to sit by the bead away from the open end. Bend the loop back to sit directly about the bead.



Use chain nose pliers to tighten the loop by twisting it from side to side. Do not pull it outwards as that will distort the shape.

PHOTOGRAPHS: SIAN HAMILTON

## USING A CALOTTE



Take a calotte and pass the thread or wire through the hole from the outside in. If using thread, make a double knot. If using nylon coated wire, use a crimp bead. Add a dab of glue.



With chain or flat nose pliers, close the cups until they are tight together.



Make a loop with round nose pliers.

## CRIMPING A BEAD

To show this process clearly it is being shown without using thread; the thread or wire should be inside the bead.



Hold the crimp bead in the pliers with the bead sat in the hole that has a round side opposite a 'W' shape.



Before closing the pliers, check that the bead is sat straight. When you close the pliers the thread should fall either side of the bend.



Move the 'U' shape crimp to the other hole with two round sides. Turn the crimp so the 'U' faces sideways, press the pliers closed tightly.

## ADDING A COVER



Take a crimp cover and place it over the crimped bead, making sure the bead is completely inside the cover.



Take a pair of chain or flat nose pliers and carefully grasp the cover. Gently press the cover closed.



The finished bead should be closed into a perfect bead shape. Nylon nose pliers do this job very well as they won't mark the cover.

## USING JUMPRINGS



Take a jumpring in two pairs of pliers with the opening centred at the top.



Hold the jumpring either as shown in Step 1 or this step.



Whichever way you hold the jumpring, the opening motion is the same. Twist one hand towards you and the other hand away; never pull apart. Reverse the action to close.



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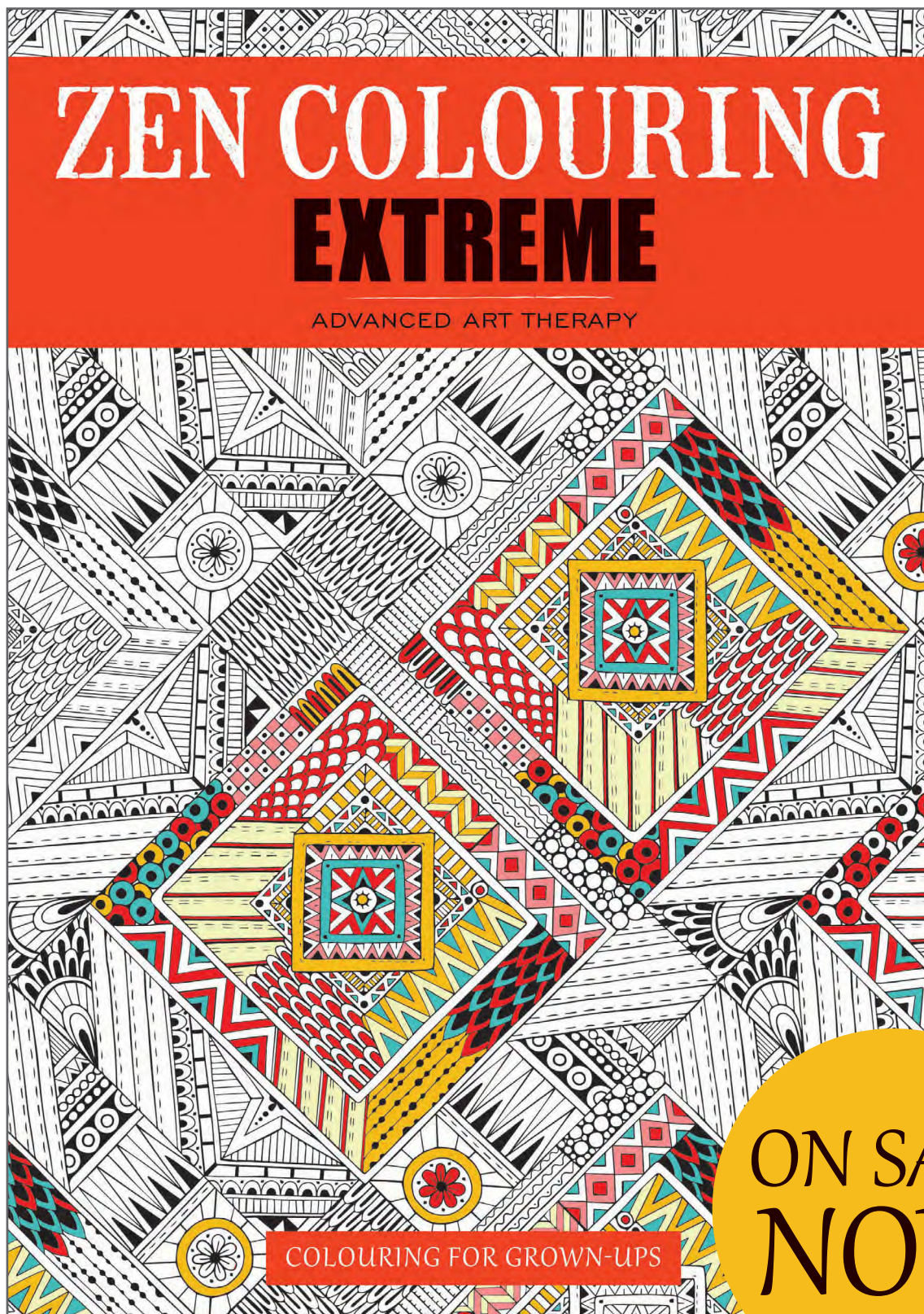


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# PAPER DOT BEADS

*Mod Podge paper beads are fun to create for jewellery crafters of all ages. By Candie Cooper*

## MATERIALS

- Mod Podge hard coat
- Heavy magazine papers in assorted colours
- 1-hole punch
- Small flat paintbrush
- 5 x 2.5cm diameter wooden macramé beads
- 4 x barrel-shaped wooden beads
- 6 x large-holed silver spacer beads
- 1.3cm x 91cm satin ribbon, in colour of your choice
- Paper plate
- Skewer or paintbrush (optional)



### STEP 1

Punch holes out of magazine papers and lay punched circles out on a paper plate.

### STEP 2

Slide the bead onto the end of a skewer or paintbrush. Paint a layer of Mod Podge Hard Coat onto the wooden bead, around the holes.

### STEP 3

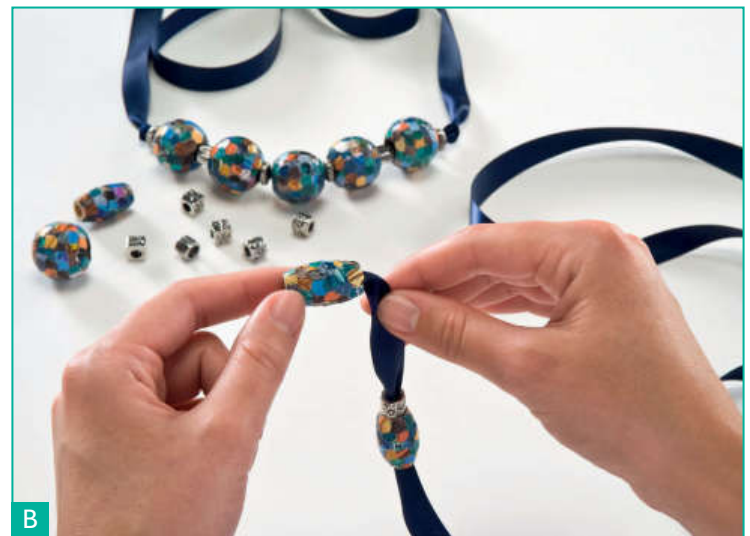
Pick up the paper dots with the paintbrush and lay them around the holes of a round bead; press in place. Seal with Mod Podge, and start a second row by placing a paper dot slightly below the beginning of the first paper dot (approximately three-quarters down) to create an overlapping pattern like fish scales (image A).

### STEP 4

Cover the entire bead with paper dot 'scales', sealing each row with Mod Podge as you go.

### STEP 5

Set the bead aside while it dries, and start a new bead. Repeat for a total of five round beads.



### STEP 6

Seal all the beads with a second coat of Mod Podge to create a really shiny surface.

### STEP 7

Leaving a foot of ribbon before the knot, tie a knot in the ribbon and string a silver spacer bead onto the ribbon, followed by a paper dot bead. Continue in this alternating bead pattern for the remaining beads (image B).

### STEP 8

After you add all the necessary beads, tie a finishing knot next to the last bead to secure the beads in place.

### STEP 9

Trim the tails of ribbon at an angle and seal the cut edge with Mod Podge to prevent fraying. Tie the necklace around your neck and secure with a bow.

## Book information

Extract taken from *The Big Book of Mod Podge*, published by Lark Crafts, an imprint of Sterling Publishing, ISBN 9781454708698, £16.99, available from [www.thegmcgroup.com](http://www.thegmcgroup.com)







## IT'S A JEWELLER'S LIFE

*Passionate jewellery maker Eleanor Swinhoe keeps us up to date on life behind the scenes at bespoke jewellery making business, **Eleanor Christine Jewellery**.*

Getting ready for and attending events is hard work, but hopefully the results of getting out there in front of people will be hugely beneficial. Which events and where in the country is something that you only learn by experience. It all depends on the work you are trying to sell and how easily you can conquer the logistical challenges.

I can only speak from my own experience, but this is what I've learnt!

When I started making and trying to sell my jewellery, I was also bringing up my daughter alone, so I applied for stalls at my local artisan market in Somerset – I didn't have far to travel and could hopefully rely on friends to have my girl for a few hours. Now the big issue with markets is the weather, and there's not a lot you can do about that. Uncovered markets won't charge you a lot of money for a space, but you have to

bear in mind that the weather might scupper your day and you will end up packing up early – people don't like wandering around markets in the rain. You can invest in an awning or some kind of cover – many markets will have them available to hire. Uncovered markets tend to run from spring to autumn – you'll

need to look for markets that are under cover for the rest of the year. ahead as spaces get booked up really quickly. You are better off having a space booked and then cancelling if you have to, even if it means losing your booking fee. Remember to think about Christmas markets around springtime – they are the hardest to get into as everybody wants to be selling their work at this time.

*“It all depends on the work you are trying to sell and how easily you can conquer the logistical challenges.”*

Depending on the market you will usually have to apply and have your work assessed to see if it suits the style of the market and check that the quality is good – they also don't want dozens of jewellers, but want a good range of art disciplines represented. Always apply way

Markets were good for me when I was starting out. As many of you know, making jewellery or being an artist of any kind is a rather solitary affair. My studio is at the top of my house, so I sometimes don't see people for days! Getting out there and getting feedback is crucial – many people aren't afraid of giving their opinion – good or bad. I spent a lot of time chatting and building relationships that still thrive today even though I no longer do the markets.

I realised after about a year that my work





was not 'market-priced'. It was getting more complex and material-heavy as I developed my style; almost all my pieces are one-offs and are therefore priced to reflect that. But most people wandering around the artisan market just want to buy a sausage sandwich, a cupcake and maybe spend around £20 on bits and bobs – and will only really spend the cash in their pocket.

I needed to rethink where I wanted to be showing my work. It's a big leap to the next stage of the craft. Arts fairs tend to cost you lots of money, but visitors to these events are much more likely to be coming along to purchase rather than just to browse. There is a much more rigorous application process – you need to apply to more than you think you can attend, as you probably won't be invited to attend them all. These shows are curated for quality and creativity and also a lot comes down to the taste of the organisers on the day – they like new and fresh, and it's important to keep their show interesting. Generally these events run for

two or three days, so you also need to allow for accommodation and travel. A lot more thought and creative (and financial!) investment goes into the look and build of your display. When I first attended one of these events, I had very little money. When I set up my covered trestle table, I spent a long time making sure the display on top of this looked good, but I still felt totally daunted by all the incredible stands around me.

Since that first show I have had plinths built by a carpenter, but I have also bought a brilliant weathered shelving unit from a flea market, which gave my stand a unique and eye-catching look. I have learnt that you need to think carefully about what you can handle on your own – great big heavy items make your life miserable when loading in and out of these venues. Also it is vital to find out what you are able to do with your space – can you nail into the walls, what lights are you provided with, what will they charge you for electrical

sockets, what are you going to sit on when your legs ache after three days on your feet?! You must also be fully set up to take payment from customers – this will not be a cash-only affair. I have purchased a card reader that works brilliantly with my phone (always check the Wi-fi situation!). Many shows will offer to do card transactions for you, but will charge a fee. Markets and art fairs are brilliant marketing opportunities – even if you think your sales haven't been brilliant, visitors have collected cards and will be checking out your website. In the case of my work, customers ponder for a long time before taking the plunge – they wait for a good reason to buy – anniversaries, birthdays etc. I also take part in Open Studios and small one-off events – these have been particularly successful for me especially if the guest list is right!

Find out more about Eleanor and her jewellery at [www.eleanorchristinejewellery.co.uk](http://www.eleanorchristinejewellery.co.uk)

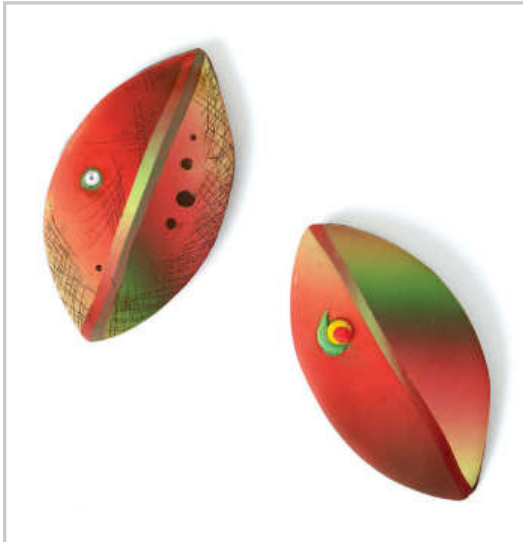


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